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The Highwayman.

+

Romantic Comic Opera
in Three Acts.

Book by

HARRY B. SMITH

Music by

REGINALD DE KOVEN.

Vocal Score.

Price \$2.00

NEW YORK
Published by **T. B. HARMS & CO.** 18 East 22nd St.
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ARGUMENT.

Dick Fitzgerald, an Irish soldier of fortune, ruined by a gambler, John Hawkhurst, becomes a highwayman, and wins notoriety as "Captain Scarlet." Lady Constance Sinclair, who loves Dick, disguises as Scarlet and "holds up" a stage coach in order to obtain Dick's pardon which has fallen into the hands of Hawkhurst. Lieut. Rodney, one of Nelson's officers, also disguises as Scarlet in order to carry off Pamela, his sweetheart, who is travelling in the same coach. A third masquerader as Scarlet is Toby, 'ostler of the Cat-and-Fiddle, who is told by the bar-maid, Dolly, that she will not marry him unless he proves himself a hero. The three alleged Scarlets are all arrested by different officials, who are after the thousand pounds reward offered for the highwayman. Conspicuous among these minions of the law are Constable Quiller, of Bow Street, and Lieut. Lovelace of the militia. The real Captain Scarlet (Dick Fitzgerald) meanwhile, as a lame peddler, makes game of his pursuers, and represents himself as Lord Kilkenny, an Irish nobleman, from whom he has taken proofs of identity. Dick devotes his efforts to freeing those who have pretended to be Captain Scarlet, but is finally brought to bay by the appearance of the real Lord Kilkenny. Constance produces his pardon, however, and the customary happy matrimonial denouement ensues.

9 M-78-16
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CHARACTERS REPRESENTED

WITH THE ORIGINAL CAST

As produced by the Broadway Theatre Opera Co.
 at the Broadway Theatre, New York, Dec. 13th, 1897.

W. L. L. 2-9 3-54

DICK FITZGERALD, an Irish soldier of fortune... JOSEPH O'MARA
 LADY CONSTANCE SINCLAIR, a belle of the Court... HILDA CLARK
 SIR GODFREY BEVERLEY, a Baronet of sporting
 proclivities..... GEORGE O'DONNELL
 LADY PAMELA, his daughter..... MAUD WILLIAMS
 CAPTAIN RODNEY, an officer serving with
 Nelson..... VAN RENSSELAER WHEELER
 CONSTABLE QUILLER, of Bow Street..... JEROME SYKES
 DOLL PRIMROSE, barmaid of the "Cat and
 Fiddle"..... NELLIE BRAGGINS
 TOBY WINKLE, 'ostler of the "Cat and
 Fiddle"..... HARRY MACDONOUGH
 LORD KILKENNY, an Irish nobleman..... WM. S. CORLISS
 SIR JOHN HAWKHURST, a Government Attachè... EDWIN WHITE
 LIEUTENANT LOVELACE, of the Militia... REGINALD ROBERTS
 LANDLORD JARVEY, of the "Cat and Fiddle"... WILLIAM CORLISS
 Mrs. JARVEY..... MARION CHASE
 JACK MIDDLETON..... WM. MACKAY
 LADY OLIVIA FAIRFAX..... JEAN St. CLAIRE
 HUMPHREYS, coachman of the York Mail..... H. STEINMAN
 T. F. MOORE
 E. A. TESTER
 BOW STREET CONSTABLES { WM. STEIGER
 JOHN E. BELTON
 EDWARD EVERETT
 HARRY HENDERSON

Chorus of Fox Hunters, Militia, Farm Laborers, Gypsies, Guests and
 Servants of the "Cat and Fiddle" Tavern, County Squires and Dames, Ten-
 antry as Wedding Guests, etc. etc.

Produced under the stage management of Max Freemann.
 Musical Director, Signor A. De Novellis.

The action passes in England toward the close of the 18th Century.

SCENES.

ACT I. — The "Cat and Fiddle" Tavern on the York Road.

ACT II. — Forest near the York Road.

ACT. III. — The Park of Beverley Manor.

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The Highwayman.

Comic Opera in three Acts.

3-17-1

Prelude and Opening Ensemble.

Book by
HARRY B. SMITH.

Music by
REGINALD DE KOVEN.

Allegro Moderato.
ad lib.
mf
poco rall.
p a tempo.
animando.

Piano.

f
p
dim.
f scherzando.
dim.
p
pp rall.

Allegro Vivace.

mf *cresc.*

Red. *

Red. *

f

f marcato.

Red. *

Red. *

dim. *staccato molto.*

mf

f *mf*

cresc. *ff*

p

Poco Meno.

7

f Giocosa e semplice.



cresc



dim.



mp



dim. *p accel.*



Tempo I.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs, marked with accents. The left hand provides a harmonic accompaniment with chords and eighth notes. A *cresc.* (crescendo) marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with eighth notes and slurs. The left hand features a more active eighth-note accompaniment. Dynamic markings include *f* (forte) in the right hand, *mf* (mezzo-forte) in the left hand, and another *cresc.* marking in the right hand.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment. A *ff* (fortissimo) marking is present in the left hand.

Meno Mosso.

Fourth system of musical notation. The right hand has a slower melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment. Dynamic markings include *dim.* (diminuendo), *e* (e), *rall.* (rallentando), *p* (piano), and *sempre p* (sempre piano).

Fifth system of musical notation. The right hand has a slower melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the right hand. The lyrics "en - u - en -" are written below the right hand.

Sixth system of musical notation. The right hand has a slower melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment. The lyrics "do sempre - - - pp mf" are written below the right hand.

First system of music. Treble and bass staves. Treble staff has eighth-note chords. Bass staff has a sustained chord. Dynamics: *dim.*, *pp*. Markings: *Red.*, *Curtain.*, and a double asterisk **** at the end.

Second system of music. Treble and bass staves. Treble staff has eighth-note chords. Bass staff has a sustained chord. Dynamics: *dim.*, *pp*. Markings: *Red.*, *Curtain.*, and a double asterisk **** at the end.

Third system of music. Treble and bass staves. Treble staff has eighth-note chords. Bass staff has a sustained chord. Dynamics: *simile.*, *rall.*. Markings: *Red.* and a double asterisk **** at the end.

Fourth system of music. Treble and bass staves. Treble staff has a melody. Bass staff has a sustained chord. Dynamics: *Moderato.*, *Whistling vigorously.*, *p*. Markings: *Red.* and a double asterisk **** at the end.

Fifth system of music. Treble and bass staves. Treble staff has a melody. Bass staff has a sustained chord. Dynamics: *Sings.*, *p*. Markings: *Red.* and a double asterisk **** at the end.

"Al-though I am a Dook," he sez — "Although I am a Dook," sez he — "For

love's sweet sike I thee will tike My true love for to be.' *Whistles*

Two Milkmaids. *mf*

So off 'is crown he took, Did he, And in the church next

off 'is 'ed 'is crown he took, And plied it on 'er 'ed did he, And in the church next

off 'is 'ed 'is crown he took, And plied it on 'er 'ed did he, And in the church next

Sun-day morn a Duchess he did mike of she, A Duchess he did mike of she. And *CHORUS.*

Sun-day morn a Duchess he did mike of she, A Duchess he did mike of she. And

Sun-day morn a Duchess he did mike of she, A Duch - ess made of she. And

rall. *a tempo.*

Toby.

in the church next Sun-day morn *rall.* she. *a tempo.* A Duchess he did mike of she. A Duchess he did mike of

Sopr. I. & II. A Duchess he did mike of she. A Duchess he did mike of

CHORUS. in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made

Tenor in the church next Sun-day morn His Duch-ess he made she. His Duch-ess he made

Bass. in the church next Sun-day morn His Duch-ess he made she. His Duchess he did mike of

rall. *a tempo.*

(Whistles.)

rall. ad lib.

Piu Allegro.

Beadle & Schoolmaster enter.

she. *f marcato.* I Old Sailor.

she. Bray-vo Boots! Bray-vo, my boy! A

she. I Old Soldier.

she. Bray-vo Boots! Bray-vo, my boy! A

Piu Allegro. *f marcato.*

con spirito. A jolly jolly song a jolly jolly song a *cresc.* right good song well

All. A jol-ly song, a jol-ly song, a right good song well

right good song well sung— All. A jol-ly song, a jol-ly song, a right good song well

right good song well sung— A jol-ly song, a jol-ly song, a right good song well *cresc.*

f con spirito.

'Tis true!

ff marcato.

sung! Bray-vo Boots! Bray-vo, my boy! A right good song well sung.

(Doll enters)

sung! Bray-vo Boots! Bray-vo, my boy! A right good song well sung.

Toby with Chorus Bass I.

sung! Bray-vo Boots! Bray-vo, my boy! A right good song well sung.

ff marcato.

Doll. (Mocking at Toby.) (Laughs at Toby who is hurt. He appeals to her)

Bray-vo Boots! Bray-vo, my boy!

Landlord.

rall.

Allegro Vivace. (Toby tries to kiss Doll who boxes his ears.)

Mind what you're a-bout!

Allegro Vivace. Come, bustle a-bout!

f giocoso.

Don't waste your val'able time.

f

Ye loitering clods, come make your best haste, The

'Tis

'Tis

'Tis

mf

The coach will be here, So hurry a - bout,

coach is due! Each loitering

true!

'Tis true!

true!

'Tis true!

true!

'Tis true!

cresc.

f

Your time do not waste. The squire and his friends will be here
 lout. Ev'ry one must make his best haste.
 Ay, man, Ay, man, Ay, man,

soon you will see, For victuals and ale they all will yearn, Be
 For ale they will yearn, Be
 we take heed. *mf* We will haste! Ay,
 we take heed. We will haste! Ay,
 we take heed. We will haste! Ay,

cresc.

rea - dy, all pre-pare, With haste, with haste and care

cresc.

mar-ry, good mas - ter, bus-tle will we, And all shall be rea-dy as you shall see. And

mar-ry, good mas - ter, bus-tle will we, And all shall be ready as you shall soon see.

mar-ry, good mas - ter, bus-tle will we, And all shall be ready as you shall soon see.

cresc.

p

Yes, ye must be ready, you'll see.

p

Yes, ye must be ready, you'll see.

p

we will be ready, and we will pre-pare, oh yes, we will be ready, you'll see

And we will pre-pare, oh yes, we will be ready, you'll see

p

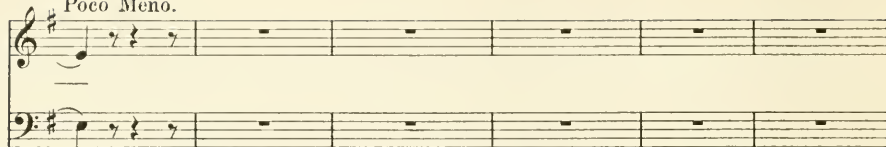
Yes, we will be ready, you'll see

rall.

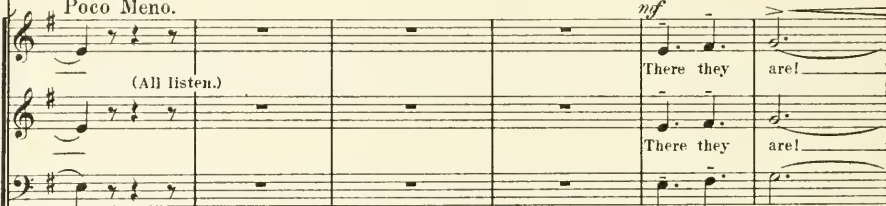
dim.

Ad.

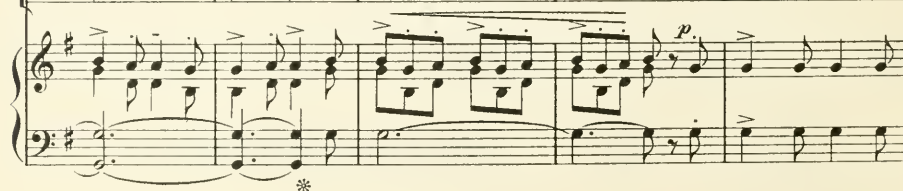
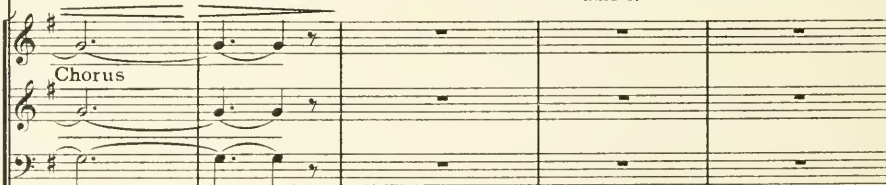
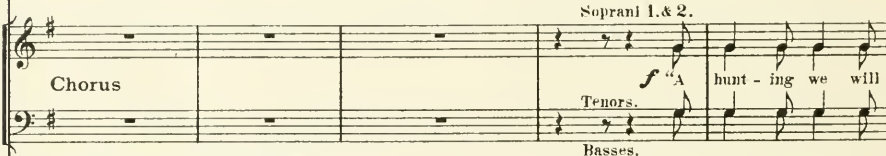
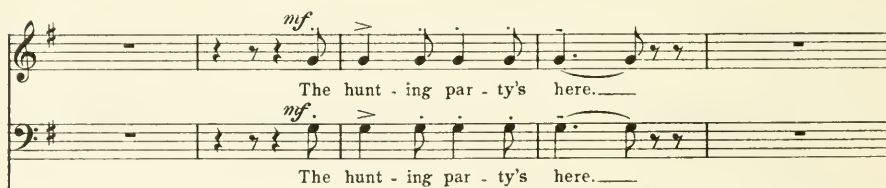
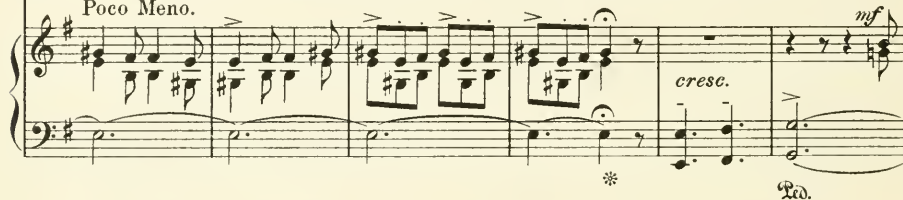
Poco Meno.



Poco Meno.



Poco Meno.



Doll.
Yes, here they come. Mer-ri-ly The hunts - man winds his horn. A-
Landlord, Toby,
Sailor & Soldier. Mer-ri-ly The hunts - man gai - ly, A-
Yes, here they come.
go — A hunt-ing we will go! — The huntsman winds his mer - ry horn, A-
Chorus winds his horn,
Yes, here they come. Mer-ri-ly The hunts - man gay - ly, A-
Chorus Yes, here they come. Mer-ri-ly The hunts - man gay - ly, A-
winds his horn,

hunting they will go. — Be
Landlord.
hunting he will go. Come broach a new cask, Let each to his task.
hunt-ing we will go. A-hunt-ing we will go! *cresc.*
(To Landlord)
hunt - ing goes. Ay, ay!
hunt - ing goes. Ay, ay!

ready, prepare For customers rare. *ff* To welcome them pre- pare. A

cresc. sempre. A hunting we will go. *ff* To welcome them pre- pare. A

Ay, ay sir! *ff* To welcome them pre- pare. A

Ay, ay sir! *ff* To welcome them pre- pare. A

Piu Vivo.

cheer for the hun- ters. They've found and killed. *f marcato* Toby Old Soldier } with Landlord. A
Old Sailor }
cheer for the hun- ters. They've found and killed. A

We've found and killed

A cheer for them, They've killed! *f marcato*
A cheer for them, They've killed!

Piu Vivo. *f marcato*

cresc.
cheer for the hun-ters, A cheer hur-rah! Pre-
cresc.
cheer for the hun-ters, A cheer hur-rah! Pre-
A - hunt-ing we will go.
To welcome them pre pare, Pre-
To welcome them pre pare, Pre-
cresc.
animando.
Ad. *

pare! Pre - pare! To
pare! Pre - pare! To
Hey ho! The horn, the horn, the
pare! Pre pare! To
pare! Pre pare! To
marcato.

wel - come them pre - pare. The
 wel - come them pre - pare. The
 mer - ry hunt - ing horn When the lark's first song is heard, The
 wel - come them pre - pare. The
 wel - come them pre - pare. The
f deciso.
f deciso

sun doth greet the morn — The hounds are bay-ing, The nags all neigh.
 sun doth greet the morn — The hounds all bay, The nags all neigh. Their
 red sun her-alds the morn — The hounds are bay-ing, The nags are neigh-ing, Their
 red sun greets the morn — The hounds all bay, The nags all neigh. Their
 red sun her-alds the morn — The hounds are bay-ing, The nags are neigh-ing, Their
 red sun greets the morn — The hounds all bay, The nags all neigh. Their
 red sun greets the morn — The hounds all bay, The nags all neigh. Their
p *p*

A - wake, my mas - ters all, while the dew is on the
 mus - ic far is borne. — A - wake, my mas - ters all, while the dew is on the
 mus - ic a far is borne. — **Hunting Chorus.**
con energia.
 mus - ic far is borne. — A - wake, my mas - ters all, while the dew is on the
 mus - ic a far is borne. —
 mus - ic far is borne. —
 mus - ic far is borne. —

thorn — The lawn's a'glisten, and if you list-en you'll hear the wind-ing horn. Ay,
 thorn — The lawn's a'glisten, and if you list-en you'll hear the wind-ing horn. Ay,
 thorn — The lawn's a'glisten, and if you list-en you'll hear the wind-ing horn. Ay,
p.
 If you list you will hear the horn. Ay,
 If you list you will hear the horn. Ay,
 If you list you will hear the horn. Ay,

if you list - en you will hear the wind - ing horn.

if you list - en you will hear the wind - ing horn. *Giocoso.*

if you list - en you will hear the wind - ing horn. *Giocoso.*

if you list - en you will hear the wind - ing horn. *Giocoso.*

Doll.
Call fol-low, come fol-low, come fol-low. And a fox or a stag shall

hol-low. Call fol-low, come fol-low, come fol-low. And a fox or a stag shall
Whole Chorus.

hol-low. Call fol-low, come fol-low, come fol-low. And a fox or a stag shall

cresc.
mourn, A fox or a stag shall mourn. With view hal-loo, Hark! Hark a-way!
mourn. A fox or a stag shall mourn. With view hal-loo, Hark! Hark a-way!
mourn. A fox or a stag shall mourn. With view hal-loo, Hark! Hark a-way!

mourn, A fox or a stag shall mourn. With view hal-loo, Hark! Hark a-way!

Yoicks! Tal-ly-ho! We will ride to-day. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, we

Yoicks! Tal-ly-ho! We will ride to day. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, we

Yoicks! Tal-ly-ho! We will ride to day. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, we

cresc.

cresc.

ride a-way. With view hal-loo Hark! Hark a-way! Tan-tiv-y, tan-tiv-y, tan-

ride a way. With view hal-loo Hark! Hark a-way! Tan-tiv-y, tan-tiv-y, tan-

ride a way. With view hal-loo Hark! Hark a-way! Tan-tiv-y, tan-tiv-y, tan-

mf *cresc. sempre.*

We ride

sfz *ff* *mf* *cresc. sempre.*

tiv-y, we ride to-day A-way! Hill and hol-low Call

tiv-y, we ride to-day A-way! Hill and hol-low Call

tiv-y, we ride to-day A-way! Hill and hol-low Call

ff

ff

fol-low, come fol-low, come fol-low. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, We
 fol-low, come fol-low, come fol-low. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, We
 fol-low, fol-low, fol-low. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, We
 fol-low, fol-low, fol-low. We ride tan-tiv-y, tan-tiv-y, tan-tiv-y, We

ride a-way, The hunt is up to day We
 ride a-way, The hunt is up to day We
 ride a-way, The hunt is up to day We
 ride a-way, The hunt is up to day We

ff *cresc.*

molto f
 ride a-way.
 ride a-way.
 ride a-way.
 ride a-way.

molto *pressando.* *sfz*

Duet.

No. 2.

"Bread Cheese and Kisses."

Doll and Toby.

Allegro moderato. *a tempo.*

PIANO *mf rall.*

The piano introduction is in 6/8 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line. The tempo is marked 'Allegro moderato' and 'a tempo'.

Toby.

gracioso.

mf

I'll ask the fatal question now, but

Toby's vocal entry is marked 'gracioso'. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Allegro moderato'.

'ow, but 'ow shall I be-gin it. I soy, Doll, caun't ye listen to a

Doll's vocal entry follows Toby's. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Allegro moderato'.

rall.

chap For just a min - ute, for just a min - ute

rall.

The piano accompaniment for the final phrase is marked 'rall.' and features a series of chords and eighth-note patterns. The tempo is 'Allegro moderato'.

Doll.
He's not the sort of chap a young girl dream of; is he?

Toby.
Toby.
I say,

leggiero.
cresc.

Go way you silly booby cant you see I'm bus - y?

Doll.
Say

D-D-D Dolly though you use me very bad-ly Blim - y for a silly but I loves yer jest the sime

Ha hahaha Ha hahaha you are not the lad for me

What's to laugh at I dont see.

cresc.

No, you are not. You're not the kind of lad for me. The

What I am not? Ha hahaha

Dolefully.

cresc.

Red. ✱

lad that comes my little heart to court Must be a ver-y, ver-y dif'rent sort.

Ha hahaha Ha hahaha.

Excuse my smile. You're not my style Go away! Go away! I

I make her smile. Why so I don't know. Good

Tempo di Mazurka.

pray. day.

I. Per - haps I'm rather high - way man, a

Tempo di Mazurka.

mf poco sostenuto.

cresc.

too romant - ic But a no - ble Duke I long to wed. Who despises common
bold and free one P'raps could win me for his blooming bride With a mask ripon his

cresc.

folk And wears an ermine cloak with cor-o-ner on head. 1st Verse, (Toby puts
face Of pistols too a brace Could win me for his bride. on basin & table cloth.)
2^d Verse, (Toby uses
cap as mask etc.)

Red.

A Duchess! The i - dee is frantic But to win your hand a
An out-law! For your sike I'd be one Then your money or your

Dook I'd be. With me eyeglass in me eye I'd walk this wy. If ye want a no-tle
life 'twould be. If you'd on-ly give me hope I'd resk the rope. If ye want a Highway-

cresc. pressando. *rall.*

I vow I'll wed a Duke Don't be so free. Yes, a Duchess I would be.
 A Highwayman I'll wed. Don't be so free. Yes, a robbers' bride I'd be.

rall.

Dook tike me Tike me If you want a Dook, tike me.
 man tike me Tike me Yes a Highwayman I'll be.

cresc. pressando. *rall.*

Tempo di Valse.

(2d Verse Refrain same as first.) Bread and cheese and kiss - es

Bread and cheese and kiss - es

Tempo di Valse.

Ne'er shall be for me. But the cash one

She'll not share with me. Cash she thinks she

misses _____ Give me L. S. D. _____

misses ev - er! Give her L. S. D. L. S. D.

cresc.

Love in Cot - tage blisses. _____ With me don't a gree.

cresc.

Love in Cot - tage blisses. _____ With her don't a gree.

cresc.

f

I'll wed Duke or Earl, Go to some other girl with your bread and _____

_____ with my bread and _____

mf

cheese and kiss - - es

2. A

p

dim poco rall.

mf 2

Bread and cheese with your bread and cheese and

mf *rall*

Bread and cheese with your bread and cheese and

colle voce

kisses. _____

kisses. _____

Red. *

Quiller and Constables.

Allegro deciso.

Whistle.

Hist!

PIANO.

sfz *p* *misterioso.*

sfz *poco cresc.* *pp*

pp *sfz* *pp* *sfz*

sfz *pp* *misterioso.* *molto, p*

No 3.

Song and Chorus.

"Marching Away"

Lovelace and Chorus.

Allegro vivace.

Fifes

mf

Drums.

mf Drums.

cresc.

Allegro militaire.

ff

Red coats! Hoor-ay! The Red coats are a'

Tenori.

Red coats! Hoor-ay! The Red coats are a'

Bassi.

Red coats! Hoor-ay! The Red coats are a'

Allegro militaire. con spirito.

ff

com-ing. Red coats! Hoor-ay! With fif-ing and with drumming.

com-ing. Red coats! Hoor-ay! With fif-ing and with drumming.

com-ing. Red coats! Hoor-ay! With fif-ing and with drumming.

cresc.

March-ing a-way, The red coats are a' com-ing With fif-ing and with

March-ing a-way, The red coats are a' com-ing With fif-ing and with

March-ing a-way, The red coats are a' com-ing With fif-ing and with

cresc. - molto. f

drumming, Red coats! Hoor-ay!

drumming, Red coats! Hoor-ay!

drumming, Red coats! Hoor-ay!

ff

Hooray!

Hooray!

Hooray!

Hoor-ay!

Hoor-ay!

Hoor-ay!

cresc.

ff

Oh, how we

Oh, how we

Oh, how we

ff Soldiers.

love the fife and drumming! Red coats! Hoor-ay! When duty calls you

love the fife and drumming! Red coats! Hoor-ay! (Imitating Drums.) Rum! Rum!

love the fife and drumming! Red coats! Hoor-ay! Rum! Rum!

ff

must o-bey though love may try to blind you, You must march a-way and

Rum! Rum! Plan! Plan! Plan! Plan! Rum! Rum!

Rum! Rum! Plan! Plan! Plan! Plan! Rum! Rum!

Chorus on Stage.

think not of the gal you've left behind you. Wel-come! Soldiers,

Rum! Rum! Plan! Plan! Plan! Plan! Wel-come! Soldiers,

Rum! Rum! Plan! Plan! Plan! Plan! Wel-come! Soldiers,

Lovelace.

con spirito.

When the reg - i -

Hur - - rah!

Hur - - rah!

Hur - - rah!

mf

ment is marching to the drum and bugle call, With an air, that's de-bonair, I

*poco ritard**a tempo*

march, I march a - head of all. With all, our colors proudly fly-ing, all admire my

*poco ritard**a tempo*

poco rit.

mar-tial air; at the word I draw my sword, let, England's foes be-ware! Then

Foes be ware! Hur -

Foes be ware! Hur -

Foes be ware! Hur -

colle voce

marcato.

ff marching a - way, in rank and file so steadily, Steadily! March-ing a -

rah!

Steadily!

rah!

f Steadily!

rah!

marcato.

ff Steadily!

cresc.

-way, to meet the foe so readi-ly, readi-ly, March-ing a - way with

Readi-ly,

Readi-ly,

Readi-ly,

drum and fife so merri-ly, merri-ly, now to bat-tle calling we march a -

Merri-ly,
Merri-ly,
Merri-ly,

ad libitum.
-way. Marching a - way! In rank and file so steadily, steadily,
In rank and file so steadily, steadily,
Marching a - way! We march a - way!
Marching a - way! In rank and file so steadily, steadily,
We march a - way!

March-ing a - way, To meet the foe so readi - ly, readi - ly.
To meet the foe so readi - ly, readi - ly.
March - ing a - way, We march a - way!
March - ing a - way, To meet the foe so readi - ly, readi - ly.
We march a way!

March-ing a - way, with drum and fife so merri-ly, merri-ly,

March-ing a - way, with drum and fife so merri-ly, merri-ly,

March-ing a - way, with drum and fife so merri-ly, merri-ly,

March-ing a - way, with drum and fife so merri-ly, merri-ly,

Soldiers, du - ty calls you so march a - - way! _____

march - - - ing a - - way! _____

march - - - ing a - - way! _____

march - - - ing a - - way! _____

sfz

No. 4.

Song.

41

"The Highwayman"

Dick and Chorus.

Allegro Moderato.

deviso.

quasi declamando poco ad lib.

Dick.

1. Whose figure is that on the crest of the hill, As-
Jeh-u beware Let the guard have a care, Let

colla voce.

rall.

a tempo.

tride of a nag that is black as a raven? With barkers at belt, never statue more still; Tis
Bishop or Mag-is-trate shiv-er and quiver! When Scarlet rides up on his e-bon black mare, And

cresc.

ff

più placido.

he whose mere name gives a quake to the craven. Red mask up-on phiz, a red
out of the dark rings his "Stand and De-liver"! But if 'tis a dame who is

rit.

-ard.

cloak he is wrapped in, An eagle he poises to pounce on his prey. Why
youthful and handsome, There's never a countier more gal-lant and gay; He

colla voce.

a tempo. cresc. *rall.* *a tempo.*

who should it be but the bold Searlet Cap-tain, The only true king of the
takes ne'er a jew'l; just a kiss for a ransom, A tax to the king of the

a tempo. cresc.

king's Highway. } 1-2. It is bad to be fobbed; It is
king's Highway. }

The on-ly true King of the King's Highway. }

A tax to the King of the King's Highway. }

The on-ly true King of the King's Highway. }

A tax to the King of the King's Highway. }

The on-ly true King of the King's Highway. }

A tax to the King of the King's Highway. }

dim.

rough to be robbed By a bee-tle brow'd blackguard who boldly brow beats you But be-

cresc. poco accel.

lieve me tis worse to de-liver, your purse To a gen-1-al ras-cal who courteously treats you

cresc. *ff*

1st Verse. *giocoso.*

1-2. With a cheery chit chat to you, Doffing plumed hat to you

ff 1-2. Yes, Ver-y like-ly 'tis worse 'tis true.

1-2. Yes, Ver-y like-ly 'tis worse 'tis true.

1-2. Yes, Ver-y like-ly 'tis worse 'tis true.

cresc.

Blandly he tells you the toll you must pay. Shockingly chaffs at you, Mockingly laughs at you,

cresc.

ff rall. *a tempo.*

Gives you good day, And then gallops a-way.

colla voce 2. Let

2nd Verse. *fgiocoso.*

With a cheery chit chat to you,

worse, 'tis true *ff* *dim* Stops to chat *pp*

worse, 'tis true Gal lop-ing Gal-lop-ing Gal-lop-ing Gal-lop-ing With chit chat to you

worse, 'tis true Gal lop-ing Gal-lop-ing Gal-lop-ing Gal-lop-ing Stops to chat

cresc.

Doffing plumed hat to you Blandly he tells you the toll you must pay Shockingly chaffs at you,
Bland - ly tells you toll to pay to him How he chaffs at you

Doffs his hat Bland - ly tells you toll to pay oh How he chaffs at you

Doffs his hat to you Bland - ly tells you toll to pay to him How he chaffs at you

Doffs his hat. Bland - ly tells you toll to pay oh How he chaffs at you

rall

Mockingly laughs at you, Gives you good day and then gallops away.

How he laughs at you, Gives you good day rides away. *f* *cresc.* A gal - loping galloping

How he laughs at you, Gives you good day rides away. A gal - loping galloping

How he laughs at you, Gives you good day rides away. A gal - loping galloping

cresc. *f* *cresc.*

ff Ah He laughingly rides on his way

gayly away A galloping galloping galloping gaily a way.

gayly away A galloping galloping galloping gaily a way.

gayly away A galloping galloping galloping gaily a way.

ff *sf*

Nº 5.

Gavotte Quintette.

45

"In London Town"

Pamela, Lovelace, Doll, Toby, Sir Godfrey.

Allegro con spirito.

PIANO.

mf coach horn on stage.

The musical score is written for piano and features a variety of musical notations and dynamics. It begins with a treble and bass staff in 2/4 time. The first system includes a piano introduction with a *mf* dynamic and a note about a coach horn on stage. The second system shows a *rall.* (rallentando) section. The third system features a *p* (piano) dynamic and a *poco a poco* (little by little) crescendo. The fourth system includes a *staccato* section with a *p* dynamic. The fifth system has a *dim.* (diminuendo) section. The sixth system ends with a *poco rall.* (poco rallentando) section. The score is marked with various dynamics including *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also markings for *ad.* (ad libitum) and *sc.* (scando). The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The overall tempo is marked as *Allegro con spirito*.

Allegro assai.

CHORUS.

It is trot, trot, trot, on the turnpike road, All of a fresh spring

It is trot, trot, trot, on the turnpike road, All of a fresh spring

It is trot, trot, trot, on the turnpike road, All of a fresh spring

sf *p* *leggero.*

cresc.

morning, While the whip-lash swings and the post-horn sings, And the mu-sic gives all

morning, While the whip-lash swings and the post-horn sings, And the mu-sic gives all

morning, While the whip-lash swings and the post-horn sings, And the mu-sic gives all

warning. It is trot, trot, trot, on the turnpike road, All in the April weath-er, While

warning. It is trot, trot, trot, on the turnpike road, All in the April weath-er,

warning. It is trot, trot, trot, on the turnpike road, All in the April weath-er,

whip and horn, on echoes borne, Sing a joll-y du-et to - gether. Tang-ta-ta-ra, Crick.

whip and horn, on echoes borne, Sing a joll-y du-et to - gether. Tang-ta-ta-ra, Crick.

Sing a joll-y du-et to - gether. Tang-

marcato.

crack, Crick-crack, Tang-ta - ra crick, crack, crick, crack, a - way. *ff*

crack, Crick-crack, Tang-ta - ra crick, crack, crick, crack, a - way.

ta - ta - ra. Crick, crack, crick, crack, a - way.

A gay duet to - gether All

Hst to the whip-lash ring, And hark to the post-horn sing, Their song we hear so

Hst to the whip-lash ring, And hark to the post-horn sing, Their song we hear now so

list to the whip-lash ring, And hark to the post-horn sing, Their song we hear so

ff

in the April weather We trot a-way up - on the turnpike road, a - way!

gay and so clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

gay and clear, We trot a-way up - on the turnpike road, a way!

Pamela.

Tempo di Gavotte.

From Lon-don town, From Lon-don town, We come in per-i-wigs,
In Lon-don town, In Lon-don town, With snuff box, quizzing glass,

rall.

con delicatezza

Lovelace.

Pamela.

patches and paint, On a coach and four to your rus - tic door, And we
flut-ter-ing fan, How we sneer and strut, and our old friends cut; All but
Doll.

Toby.
On a coach and four to your door. And we
How we sneer and strut sneer and strut. All but

Sir Godfrey.
On a coach and four And we
How we sneer and strut. All but

To your rus - tic door, And we
And our old friends cut; All but

cresc.

find you ex-ceedingly queer and quaint.
those who are smartest are 'neath our ban.

find you ex-ceedingly queer and quaint.
those who are smartest are 'neath our ban.

find you ex-ceedingly queer and quaint.
those who are smartest are 'neath our ban.

find you ex-ceedingly queer and quaint.
those who are smartest are 'neath our ban.

CHORUS.
And they find us ex-ceedingly queer and quaint.
All but those who are smartest are 'neath our ban.

And they find us ex-ceedingly queer and quaint.
All but those who are smartest are 'neath our ban.

f

f

Pamela.

Lon-don town it's little you know, So we'll tell you the chief of our aims is To
 Lon-don ways it's little you know, Rustic you with your herds and your flocks all. We've

Doll.

To
 We've

Toby.

To
 We've

Sir Godfrey.

To
 We've

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com pas sion for peo-ple out of fashion in Ran-e-la-gh and in

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com pas sion for peo-ple out of fashion in Ran-e-la-gh and in

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com pas sion for peo-ple out of fashion in Ran-e-la-gh and in

pose and prattle, take tea and tit-tle-tat-tle in Pic-ca-dill-y or St.
 such com-pas-sion for peo-ple out of fashion in Ran-e-la-gh and in

P.
James's.
Vauxhall.
In Lon don town, In

C.
James's.
Vauxhall.

D.
James's.
Vauxhall.

T.
James's.
Vauxhall.

Sir G.
James's.
Vauxhall.

CHORUS. In Pic ca dill - y or St. James's.
In Ran - e - la - gh and in Vauxhall.

Pamela.
Lon - don town, Polly musn't venture in her homespun gown, The Strephon of a village is a

The musical score is written for a five-part vocal ensemble (P, C, D, T, Sir G.) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score is divided into two main sections. The first section, 'James's Vauxhall', features a vocal melody with lyrics 'In Lon don town, In' and a piano accompaniment. The second section, 'Pamela', features a vocal melody with lyrics 'Lon - don town, Polly musn't venture in her homespun gown, The Strephon of a village is a' and a piano accompaniment. The piano part includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The vocal parts are arranged in staves with lyrics written below the notes. The piano part is written in grand staff notation (treble and bass clefs).

rall.

Veritable clown When he ventures in so-ci-e-ty in Lon-don town. In

In Lon-don town In

In Lon - don In

Lon-don town In

In Lon-don town In

Lon - don town, Poll-y mustn't venture in her homespun gown; The

Lon - don town, Poll-y mustn't venture in her homespun gown; The

Lon - don town, Poll-y mustn't venture in her homespun gown; The

town, Poll-y mustn't venture in her homespun gown; The

Lon - don town, Poll-y mustn't venture in her homespun gown; The

CHORUS.

In Lon - don town in Lon - don town, The

Strephon of a village is a veritable clown When he ventures in society in

Strephon of a village is a veritable clown When he ventures in society in

vil-lage beau's a veritable clown When he ventures in society in

Strephon of a village is a veritable clown When he ventures in society in

Strephon of a village is a veritable clown When he ventures in society in

vil-lage beau is but a clown When he ventures in society in

The image shows a page from a musical score for the song "London town." It features six vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The music is in 2/4 time, key of B-flat major, and includes the tempo marking "Grazioso." and the dynamic marking "mf". The vocal parts enter with the lyrics "Lon-don town." and the piano accompaniment provides a rhythmic and harmonic foundation. The score is written on a single page with a yellowed, aged appearance.

P.
Thus we dance, in this style se - dately. Thus we

C.
All the latest figures that have come from France Thus we

D.
Thus we dance. Thus we

T.
Thus we

Sir G.
Hawkh.
All the fig - ures that come from France Thus we

cresc. *ff*

trip a gavotte se - dately, Dignified and stately.

trip ga-votte se - dately, Dignifi-ed and stately.

trip ga-votte se - dately, Dignifi-ed and stately.

trip ga-votte se - dately, Dignifi-ed and stately.

trip ga-votte se - dately, Sir G. Thus we dance.

trip ga-votte se - dately, *f cresc.* Thus they

Statues quely posing in a court-ly dance.

We dance.

We dance.

We dance.

We dance.

We dance.

trip à gavotte se - date - ly Tis thus they dance.

pp

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

Hand to hand with languid air and smile.

With languid

With languid

marcato.

f

poco sostenuto.

p

Slow - ly, Eyes meet eyes With ev'ry most in-fat-u-at-ing

Slow - ly, Eyes meet eyes With ev'ry most in-fat-u-at-ing

smile.

smile. With win - ning wile

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a triplet of eighth notes and a half note. The bass staff provides a harmonic accompaniment with chords and single notes.

cresc. wile Slow - ly, *f* 'Tis a dance of witchery and guile, And Ah! Love

wile Slow - ly, *p* 'Tis a dance of witchery and guile.

Slow - ly, Move with grace.

Move with grace.

Move with grace.

mf Let us try to im-itate them *p* 'Tis this way.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a harmonic accompaniment with chords and single notes.

dim. con delicatezza Tempo I

has his fairest chance with partners in this stately — dance.

f deciso.

Let us try this dance so

dim. con delicatezza. Tempo I

f cresc.

Dignified and stately Thus we trip a gavotte se -

Dignified and stately Thus we trip a gavotte se -

Dignified and stately Thus we trip gavotte se -

Dignified and stately.

Dignified and stately.

state-ly. *cresc.* a ga-votte se -

Thus we a ga - votte se -

cresc.

dately, Statuesquely posing in a courtly dance. With curtsey low We

dately, Statuesquely posing in a courtly dance. With curtsey low We

dately, Like this This style With curtsey low We

With curtsey low

With curtsey low

dately, Like this, This style, all smile, We

mf con delicatezza *dim*

bow, Bow low. Just so.

bow, Bow low. Just so.

bow, Bow low. Just so.

We bow, Just so.

We bow, Just so.

bow Bow low.

loco. *p* *pp*

Ensemble and Song.

Nº 6.

"Vive la Bagatelle."

Constance.

Allegro agitato.

Doll.

PIANO.

Measures 1-5 of the ensemble. The Doll part (treble clef) is mostly rests. The Piano part (grand staff) begins with a piano (*mf*) dynamic and includes markings for *cresc.* and *sempre*. The key signature has one flat and the time signature is 2/4.

Doll.

ff

What's this? What's this com -

Measures 6-10. The Doll part enters with a forte (*ff*) dynamic. The Piano part continues with a forte (*f*) dynamic and includes a *cresc.* marking. The lyrics "What's this? What's this com -" are under the Doll's line.

motion? An ar - rest! I have a notion!

An ar -

An ar - rest! An ar - rest!

An ar - rest! An ar - rest!

An ar - rest! An ar - rest!

Measures 11-15. The Doll part continues with the lyrics "motion? An ar - rest! I have a notion! An ar -". The Piano part provides accompaniment. The lyrics "An ar - rest! An ar - rest!" are repeated for the second and third vocal parts.

rest I have a notion! What does all this mean?

mf What is this? An ar - rest! What does

What is this? What is this? An ar - rest! What does

What is this? What is this? An ar - rest! What does

Lovellace. Who is this? Who's this?

Quiller.

all this mean? Who is this?

all this mean? An ar - rest! Who is this?

all this mean? An ar - rest! Who is this?

have him now! I have him now! The highwayman! the prize is mine!

I have him now! I have him now! I have him now! I

piu vivo. (Constance dragged in.)

f *cresc.*

The Highwayman for whom they sought at

have him now! The Highwayman! The prize is mine!

The Highwayman for whom they sought at

The Highwayman for whom they sought at

The Highwayman for whom they sought at

ff

Constance.

Doll.

Lovelace

ff No! no!

At last he's caught! At

The prize is mine!

last is found, At last is caught! The Highway - man they sought At

last is found, At last is caught! The Highway - man they sought At

last is found, At last is caught! The Highway - man they sought At

ff marcato.

Not so! No! no!

last he's caught! The man they sought!

Quiller.

The prize is mine! 'Tis I who won the

The prize is mine! No! no! 'tis I!

last is found and caught! At last he's caught!

last is found and caught! At last he's caught!

last is found and caught! At last he's caught!

Ad.

No! no! What.

thousand pound.

You're wrong! Tis I!

Allegro, moderato. *rit.* *a tempo.*

I? What I? a highwayman? You surely can't mean that. Ha! ha! What I? What I? a

colla voce.

Allegro vivace.

highwayman? You cant be such a flat. Ha! ha! I'm not the man you're after. Ex-

cuse my mocking laughter. Ha! ha! ha! Ha! ha! ha! Ha! ha! ha!

I'm not the man you're af-ter. Ex - cuse our mocking laughter. Ha! ha!
 He's not the man you're af-ter. Ex - cuse our mocking laughter. Ha! ha!
 Ex - cuse our mocking laughter.
 Ex - cuse our mocking laughter.
 He's not the man you're af-ter. Ex - cuse our mocking laughter. Ha! ha!
 Ex - cuse our mocking laughter. Ha! ha!
 Ex - cuse our mocking laughter. Ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 Not the man!
 Not the man! Who
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 ha! Ha! ha! ha! Ha! ha! ha!
 Presto.

Allegro assai.

Yes, you are, you
are you, then, if you're not the man we seek?
Who then?
Who then?
Who then?

Allegro assai.

mf

accel. poco agitato.

But why?
Yes, yes, Who are you? Speak, pray
fel - low? Speak! speak! speak! Yes, yes, Who are you? Speak, pray
Yes, yes, Who are you? Speak, speak,
Pray you
Pray you
Pray you

accel. poco agitato.

cresc.

*molto vivace.**rall.*

Who am

cresc.

speak! Speak! Tell who you are. Yes, pray you tell.

speak! Speak! Tell who you are. Yes, pray you tell.

speak! Speak! Tell who you are. Yes, pray you tell.

tell. Speak! Tell who you are, Pray you speak.

tell. Speak! Tell who you are, Pray you speak.

tell. Speak! Tell who you are, Pray you speak.

*molto vivace.**rall.**Moderato.*

I? who am I? In London ask the wise or ask the wit - ty. Can you ask Who am

*Moderato.**Moderato.**p*

I'm well known in the Court and in the City. Can you ask, Who am I?

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

We pray you tell.

Allegro non troppo. Constance.

Allegro non troppo. In

gaming or du-el-lo I'm a ver-y read-y fel-low, As an-y rival gallant is a
like the dainty kis-ses of a dar-ling little Duchess, Who married with her du-cal liege for

-ware. — To hold my own I'm a-ble and my cron-ies at the ta-ble, Are
gold. — I like the rus-tic fair-y who is duch-ess of a dair-y, And

un-der it be-fore I turn a hair. — At cards I love a battle, I a-
who believes whatev-er she is told. — I soothe the jade that's naughty and I

dore the dice's rat-tle; A gal-lop steeplechase I prize; — But,
tame my la-dy Haughty. Cap-rice have I for siren or for shrew. — I've

rall con tenerezza. *a tempo*
oth-er things a-bove I most love love, And a pretty pair of sparkling eyes.
person, purse and pelf to a-muse my self, And there's nothing else in life to do.

colla voce. *p*

Più mosso

f

O! vive! vive! la ba - ga telle! Drive dull care a - way. —

f

Youth can - not last, they say, So love then while you may.

Soprani & Contralti.

CHORUS.

Vive! vive! la
Tenori.

Vive! vive! la
Bassi.

ff

Love while — you may! — Live while you live, I say!

ba - ga - telle! Drive dull care a way. —

ba - ga - telle! Drive dull care a way. —

ba - ga - telle! Drive dull care a way. —

pp

We say!

We say!

We say!

1

Vive la ba - ga - telle!

I

2

Vive la bag a telle!

Bag a telle!

Bag a telle!

Bag a telle!

Song.

No. 7.

"Gretna Green."

Rodney.

Allegro con spirito.

Rodney.

PIANO.

Miss
I

Prudence who waits in her drawing-room prim with her aunt and Mamma close by. For
hate the prim jade who des - pises a kiss, 'tis a pleasure she ne'er has known. Of

love and for laugh-ter her chances are slim, She may go to the deuce, say I But
course what she's nev-er had she can-not miss; I will let such a girl a - lone But

cresc. give me the dam-sel who tries not to cheat you, who gives you her heart a prize. Who
give me the dam-sel with eyes that confess all, who nev-er a kiss de - nies. Who

poco rall. climbs down the vines of her window to meet you, And kiss you with love in her eyes. Then it's
tells you e-nough so you eas-i - ly guess all, Who tells you her love with her eyes.

colla voce.

Più vivo.
 Hey for my sort of a girl her love is worth more than a million.—
Più vivo.

cresc. e pressando.
 Out with you dear when the skies are clear, and I'll car-ry you off on a pil-lion.

cresc. e pressando.
 Up, up, up, and a way, Spurs to the nag a kiss for my Queen.

cresc. *poco rit.*
colla voce

ff pressando.
 Aft-er us dad will come riding like mad, then Hur-rah for a galop, to Gret-na Green.

ff pressando.

¹
 Gret-na Green, To Gret-na Green.—

²

Finale I.

73

Allegro con spirito.

Allegro assai.

Pamela	
Constance.	
Doll.	
Dick.	
Rodney.	
Toby.	
Quiller.	
Sir Godfrey.	
Hawkhurst	
Soprani I & II	
Tenori & Bassi	
PIANO.	

[illegible]

[illegible]

ff

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, — While whip and horn, on

turnpike road, All in the A - pril weather, —

turnpike road, All in the A - pril weather, —

ff

turnpike road, All in the A - pril weather, — While whip and horn, on

ff

marcato.

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Tang ta ta ra!

Sing a jol-ly du-et to gether. Tang ta ta ra!

Sing a jol-ly du-et to gether. Tang ta ta ra!

Sing a jol-ly du-et to gether. Tang ta ta ra!

echoes borne, Sing a jol-ly du-et to gether. Crick-

marcato.

Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra
 Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra
 Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra
 Tang ta ta ra! Crick! crack! crick! crack! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 Tang ta ta ra! Tang ta ra ra
 crack! Crick! crack! Crick! crack! crack! Ta - ra!
 crack! Crick! crack! crack! Ta - ra!
 sf

[illegible]

Its mu-sic gives all warning, All in the fine Spring morning. The

sings, Its mu-sic gives all warning, All in the fine Spring morning. The

Its mu - sic gay gives all fair warning. The

Its mu - sic gay gives all fair warning. The

Crick!crack!Its mu - sic ringing says clear the way. The

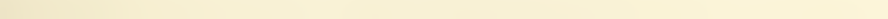
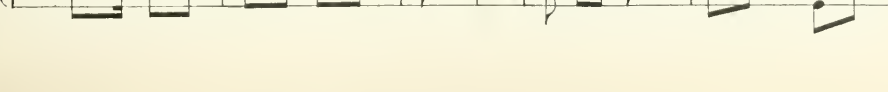
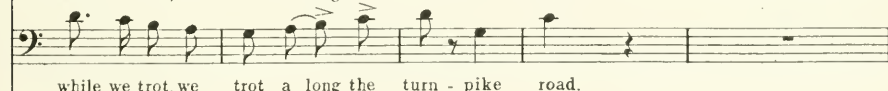
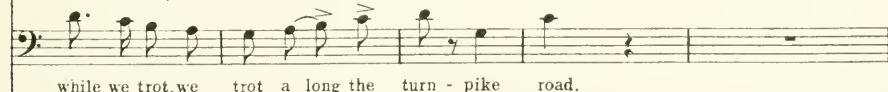
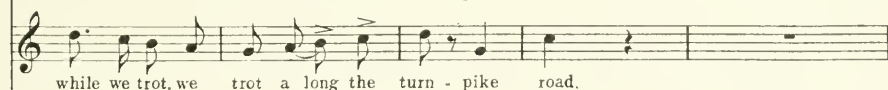
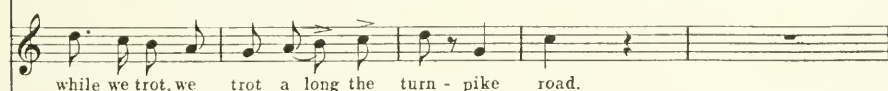
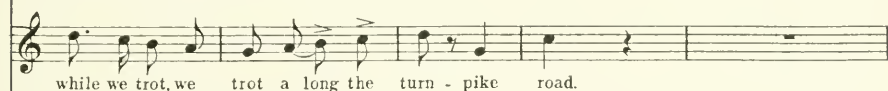
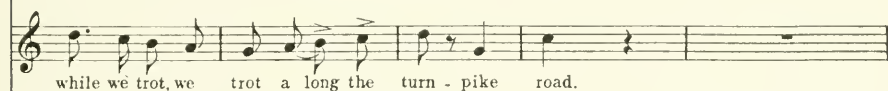
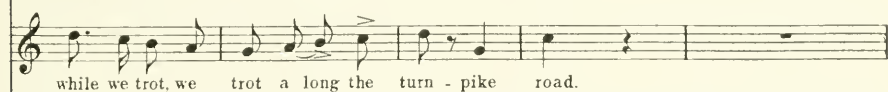
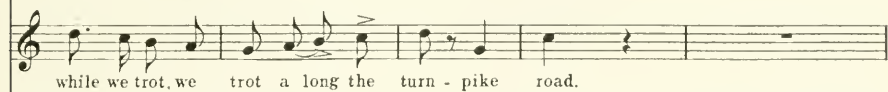
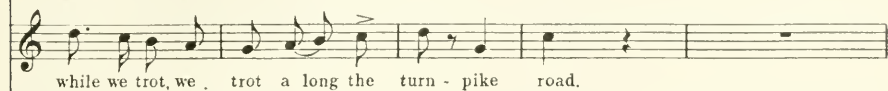
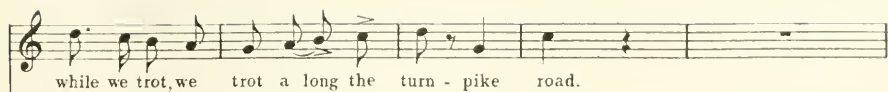
Crick!crack!Its mu - sic ringing says clear the way. The

Crick!crack!Its mu - sic ringing says clear the way. The

Crick!crack!Its mu - sic ringing says clear the way. The

Crick!crack!Its mu - sic gay says clear the way. The

Crick!crack!Its mu - sic gay says clear the way. The



Crick! crack! Crick! crack! It's music gives all warning. All
 Crick! crack! Crick! crack! It's music gives all warning. All
 Crick! crack! Crick! crack! It's mu - sic gay gives
 Crick! crack! Crick! crack! It's mu - sic gav gives
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic ringing says
 Crick! crack! Crick! crack! It's mu - sic gay says
 Crick! crack! Crick! crack! It's mu - sic gay says
 It's mu - sic gives all warning. All
 rings. And hark how the post-horn sings! It's mu - sic gay gives
 ringing says
 It's mu - sic gay says

in the fine Spring morning. Its hey then for the turnpike road a - way! A way!

in the fine Spring morning. Its hey then for the turnpike road a - way! A way!

all fair warning. Its hey then for the turnpike road a - way! A way!

all fair warning. Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

clear the way Its hey then for the turnpike road a - way! A way!

in the fine Spring morning
all fair warning. Its hey then for the turnpike road a - way! A way!

A musical score for a chorus of ten voices and piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. The first system consists of ten staves, each representing a voice part. Each voice part has a vocal line and a corresponding lyric line below it. The lyrics for all parts are "Hip, hoo - ray!". The first staff begins with a forte (*ff*) dynamic marking. The second system consists of two staves for piano accompaniment. The first staff has a forte (*ff*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The score concludes with a double bar line.

ff Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

Hip, hoo - ray!

ff Hip, hoo - ray!

p

(Enter Lovelace & Military.)

ff

Allegro militaire.

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Hooray!

Allegro militaire.

Red - coats! Hoo - ray! The red coats are a com ing! Red - coats! Hoo -

Allegro militaire.

ff

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

-ray! With fif - ing and with drumming Marching a - way! In

cresc.

cresc.

ff

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

For bat - tle ev - er read-y. Red - coats! Hoo-

rank and file so steady, *ff* For bat - tle ev - er ready. Red - coats! Hoo-

ff *ff*

molto f

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Red-coats! Hoo-ray! The red coats are a com-ing!

ray! Hooray! Hooray!

sfz molto f

cresc.

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Red-coats! Hoo ray! With fif-ing and with drumming, Marching a-way In

Hooray! Hooray! Hooray!

cresc.

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

rank and file so steady, For bat-tle ev-er read-y, Red-coats! Hoo-

For bat-tle ev-er read-y, Red-coats! Hoo-

fz fz

ray!

ray!

ray!

ray!

ray!

ray!

ray!

ray!

ray!

ray!

Come,

ray!

ray!

sf

The musical score is written for a choir and piano. It consists of 12 staves. The first 10 staves are vocal parts, each starting with a 'ray!' instruction. The 11th staff is a piano part, starting with a 'Come,' instruction. The 12th staff is a piano part, starting with a 'ray!' instruction. The piano part is marked with a forte dynamic (*sf*). The score is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts are in a soprano or alto range, and the piano part is in a bass range. The score is written in a standard musical notation style, with notes, rests, and bar lines. The 'ray!' instructions are placed below the vocal staves. The 'Come,' instruction is placed below the piano staff. The forte dynamic (*sf*) is placed below the piano staff.

poco meno.

ped - lar, pray describe a - gain

This villainous rascalion.



Describe a - gain.



This



This



Describe a - gain.

This

poco meno.

Describe him

Describe him

Describe him

Describe him

Describe him

Describe him

Describe him

I'll af-ter him with all my clever men. Describe him

De-scrib! Describe him

Describe him

villainous rap scallion. Describe him

villainous rap scallion. Describe him

villainous rap scallion. Describe him

f *p*

f marcato

pray! De - scribe him! Come tell us of this

pray! De - scribe him! Come tell us of this

And I with my batt - al-ion, De - scribe him! Come tell us of this

pray! De - scribe him! Come tell us of this

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

pray! De - scribe him!

f marcato.

pray! De - scribe him! Come tell us of this

pray! De - scribe him!

pray! De - scribe him!

f marcato.

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Highwayman, what is the fel-low like?

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

Yes, tell us of this Highwayman! What

High way man, what is the fell-ow like?

Yes, tell us of this High-way-man! What

cresc e accel.

Tell us pray! What's his style, come pedlar say?

Tell us pray! What's his style, come pedlar say?

Tell us pray! What's his style, come pedlar say?

Tell us pray! What's his style, come pedlar say?

is the fellow like? He's a *rall.*

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

is the fellow like?

cresc e accel.

1st half Sopran. 2^d half. All.

Tell us pray! Tell us pray! What's his style, come pedlar say?

is the fellow like?

cresc e accel.

rall.

Allegro Moderato.

man of my size, With a pair of black eyes, And he's giv-en the like to full

Allegro Moderato.

Allegro Moderato.

ff

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

tak - ing his mask and his cloak of bright scar-let.

ff

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

ff

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

No, no! We'll know. Yes, we shall know him if

ff

e'er we meet.
 e'er we meet.
 e'er we meet.
 e'er we meet.

Giocoso.

With a cheer-y chit chat to you, Dof-fing plum'd hat to you,

e'er we meet.
 e'er we meet.
 e'er we meet.
 e'er we meet.
 e'er we meet.
 e'er we meet.
 e'er we meet.

Giocoso.

sfz

[illegible]

f cresc. *ff* *p*

gal - lops a - way, ay he gal - lops a - way A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. *rall.* *ff* A -

He robs you and gal - lops a - *p*

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

f cresc. *ff* *p*

gal - lops a - way, ay he gal - lops a - way. A -

gal - lops a - way, ay he gal - lops a - way. A -

f cresc. *ff* *colla voce.*

pressando.

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

way! In

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

way, then he gal-lops a - way. In

pressando. *pp* far a - way!

way, then he gal-lops a - way. far a - way! *pp*

ff pressando. *dim.* *rall*

Andante Con Moto.

con sentimento.

cov - ert deep, When all men sleep, When the peace-ful world is dream - ing, To

cov - ert deep, When all men sleep, When the peace-ful world is dream - ing, To

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing, To

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing, To

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing, The

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing, To

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing.

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing, To

cov - ert deep, When all men sleep, When the peace-ful world all is dream - ing, To

Andante Con Moto.

Andante Con Moto.

con sentimento.

p

cresc.

win the lad I love full well, I'll play a nov-el part. He'll

win the lad I love full well, I'll play the brigand's part. I'll

cap-ture this same brigand bold, I know how to play my part. He'll

win the lad I love full well, I'll play a most nov-el part. He'll

High-way-man up - on the road, must act well his dar - ing, dar - ing part. O

win the girl I love so well, I'll play well my dar - ing, dar - ing part. I'll

I'll try it!

I'll take him!

cap-ture this same High-way-man, I'd most glad-ly pay my part. If

cap-ture this same High-way-man, I'd most glad-ly pay my part. If

Humming. *pp*

cresc. *p*

p cresc. a poco. *ff*

stop the coach in which I ride, And on his sad - dle take me. Then

p *ff*

stop the coach up - on its way, The par - don I'll ob - tain then. To

p *ff*

find he must the law a - bide, I'm cer - tain to o'er take him. Then

p *ff*

stop the coach in which I ride, And on his sad - dle take me. Then

cresc. a poco. *ff*

not for me the gen - tle joys, All love and hope for sake me! No

p *ff*

stop the coach in which she rides, And on my sad - dle take her; Then

ff

Then

ff

Then

p *ff*

he should dare to stop my coach, I'd try my best to take him. With

p *ff*

he should dare to stop my coach, I'd try my best to take him. With

Humming.

8

p *cresc. a poco.* *ff*

off to Gret - na Green we'll fly, My lov - er true and I! Ay

save the one I love, I'll try My lov - er shall not die! To

off to claim the cash we'll hie, My cap-tured prize and I! The

off to Gret - na Green we'll fly, My High-way- man and I! Ay

maid - en's kiss, no gen - tle sigh, An out - cast lost am I! A -

off to Gret - na Green we'll fly, My sweetheart fair and I! A -

off to Gret - na Green we'll hie, My sweetheart fair and I! A -

off to claim the cash I'll hie, My cap-tured prize and I! The

gun _____ at head I'll do, My best to make him fly! I'll

gun _____ at head I'll do, My best to make him fly! I'll

Sing. *f*

Go cap - ture him.

Take him! _____

ff

dim. *mf*

off we'll fly, My lov - er true and I! _____ A -

save I'll try. My lov - er shall not die! _____ He

cash I'll have, My cap - tured prize and I! _____ My

off we'll fly, My High - way - man and I! _____ My

lone am I, An out - cast lost am I! _____ An

way we'll fly, My sweet-heart fair and I! _____ She shall be mine _____

way we'll fly, My sweet-heart fair and I! _____

cash I'll have, My cap - tured prize and I! _____

do my best, to make the vil - lain fly, _____ I'll make him fly. The

do my best, to make the vil - lain fly. _____ The

Humming. pp

dim.

cresc.

way we'll fly! I'll all de-fy. Yes off to Gret-na

shall not die! I'll all de-fy. To save his life I'll

prize and I! He shall be mine. Then off to claim the

love and I! He shall be mine. Then off to claim the

out-cast I! No true heart nigh, All pass me by. No faith-ful friend in

I'll all de-fy. Then off to Gret-na

I'll all de-fy.

I'll all de-fy.

rogue shall die. I'll all de-fy. Then off to home and

rogue shall die. I'll all de-fy. Then off to home and

Humming. *p*

cresc.

ff

The musical score is written for a voice and piano. It consists of ten systems of staves. The first nine systems each have a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The tenth system has a piano accompaniment staff (bass clef) and a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is 4/4. The lyrics are written below the vocal staves. Dynamic markings include *cresc.*, *ff*, and *p*. The score includes various musical notations such as notes, rests, and accidentals.

dim. *cresc.* *mf*

Green we'll fly. My lov - er true and I will fly. I'll

dim. hold - ly try, I love him well; he shall not die! I'll

dim. *mf*

cash we'll hie, My cap - tured High - way - man and I. He shall be mine.

dim. *mf*

Green we'll fly. My gal - lant High - way - man and I. He shall be mine.

dim.

dan - ger nigh A - lone in all the world am I!

dim.

Green we'll fly. My sweet-heart true and fair, and I.

dim.

My sweet-heart true and fair, and I.

dim.

To win the big re - ward I'll try.

dim. *mf*

safe - ty hie, Where High - way - men can come not nigh. We'll all de - fy.

dim. *mf*

safe - ty hie, Where High - way - men can come not nigh. We'll all de - fy.

Sing.

He'll

dim. *mf cresc.*

all de-fy! *mf* A-way we'll fly, *ff* Yes off to Gret-na

all de-fy! *ff* To save him try. To save his life I'll

ff Then off to claim the

ff Then off to Gret-na

But what care I? *ff* No faith-ful friend in

I'll all de-fy. *ff* Then off to Gret-na

ff Then off to Gret-na

ff Then off to claim the

ff Then off to home and

ff Then off to home and

p all de-fy De-fy! all dan-ger nigh.

dim. *p rall.*

Green we'll fly, My lov - er fond and true, and I, All I'll de - fy!—

dim. *p*

bold - ly try. I love him well, he shall not die! He shall not die!—

dim. *p*

cash I'll hie, My captured High-way - man and I. Yes, I shall try.—

dim. *p*

Green we'll fly, My gal - lant High-way - man and I. Yes, he and I.—

dim. *p*

dan - ger nigh, A - lone in all the world am I, A - lone am I!—

dim. *p*

Green we'll fly, My sweetheart true and fair and I. She and I.—

dim. *p*

Green we'll fly, My sweetheart true and fair and I. She and I.—

dim. *p*

cash I'll hie, My captured High-way - man and I. He and I.—

dim. *p*

safe - ty hie, Where High-way - men can not come nigh, not come nigh.

dim. *p*

safe - ty hie, Where High-way - men can not come nigh, not come nigh.

Humming. *pp rall.*

dim. *pp rall.*

Allegro con Spirito.

Come, let's be off, — the road is free.
 Come, let's be off, — the road is free.
 Come, let's be off for the town. —
 Come, let's be off for the town. —
 Come, let's be off for the road is free.
 Come, let's be off for the road is free.
 Come, let's be off for the town. —
 Come, let's be off for the town. —
 Sir G.
 Come let's be off as soon as may be. The

Allegro con Spirito.

Oh speed your way to the town. —
 Oh speed your way to the town. —

Allegro con Spirito.



We'll take the road you shall see.



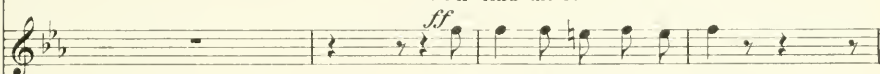
I'll take the road you shall see.



I'll take the rogue you shall see.



We'll find the road safe and free.



The High-way-man shall stay free.



For Gret-na Green we shall flee.



For Gret-na Green we shall flee.



I'll cap-ture hunt you shall see.



rogue shall be captured the road shall be free The road shall soon be free.



The road shall soon be free.



The coach is pre-



ff



Giocoso.

Glocoso.

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Heigh - ho! Chivy! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Hey, the coach! Tan-tiv - y, tantiv - y, tan-tiv - y! Oh, the

Giocoso.

Giacoso.

Giocoso.

The musical score is for a piece titled "Giocoso." in 3/4 time. It is written for a piano (p) and a violin. The key signature has two flats (B-flat and E-flat). The piano part is in the bass clef, and the violin part is in the treble clef. The score consists of six measures. The first measure has a piano dynamic marking. The second measure has a violin dynamic marking. The third measure has a piano dynamic marking. The fourth measure has a violin dynamic marking. The fifth measure has a piano dynamic marking. The sixth measure has a violin dynamic marking. The tempo is marked "Allegretto".

cresc.

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The Highwayman bold shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

High-wayman bold shall mourn. The High - way-man shall mourn. To capture him we

cresc.

Hark a - way! Hark! Hark a - way! To cap-ture him we

cresc.

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day, We'll ride tantiv-y, tan-tiv-y, tantiv-y a-

ride a-way, Af-ter him, af-ter him, ride to-day.

ride a-way, Af-ter him, af-ter him, ride to-day.

ride a-way, Af-ter him, af-ter him, ride to-day.

way to - day, to - day. No

way to - day, to - day. No

way to - day, to - day.

way to - day, to - day.

way to - day. No more he'll prey

way to - day. Up -

way to - day. A - way!

way to - day. A - way!

A - way! A - way!

A - way! A - way!

ff A - way! Go hunt the High-way-man we pray. Ta ra, ta, ta, ra, ta, ta,

sfz A - way!

sfz

more we'll be his prey. Ah! _____ A -

more we'll be his prey. Ah! _____ A -

No more, no more, he'll prey up - on the King's High-way.

No more, no more, he'll prey up - on the King's High-way.

No more he'll pray, no more he'll pray, no more! Ta, ta, ra, ta, ta,

on — the Kings High - way. To capture him we march a - way. _____

A - way. _____

A - way. _____

A - way. _____

A - way. _____

A - way. _____

ra, ta, ta, ra! Go cap - ture this bold High-way-man we pray. Ta, ta, ra, ta, ta.

A - way. _____

cresc.

cresc. sempre

way we ride. Oh, yes we will capture him, Sure-ly we'll capture him now.

way we ride. Oh, yes we will capture him, Sure-ly we'll capture him now.

Oh, yes we will capture him, Sure-ly we'll capture him now.

Oh, yes we will capture him, Sure-ly we'll capture him now.

ra, ta, ta, ra! Oh, they will not capture me, they will not capture me No, it shall not

Ah! ——— Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! ——— Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! ——— Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! ——— Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

Ah! ——— Oh, yes we will capture him, Sure-ly they'll capture him now, ay it must

cresc. sempre

ra, ta, ta, ra! We'll cap - - - ture him to - day.

Hark! Hark a -

cresc. sempre

molto f

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! We'll

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! We'll

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! Yes,

Heig - ho! Chivy! Tan - tiv - y, tan-tiv-y, tan-tiv-y! Yes,

be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

be. Heig - ho! Chivy! Oh hark, o hark Come on! We

be. Heig - ho! Chivy! Oh hark, o hark Come on! We

be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -

be. Heig - ho! Chivy! Oh hark, o hark a - way, lads. A -

molto f

Heig - ho! Chivy! Oh hark, o hark a - way, lads. We'll

molto f

af - ter him, yes af - ter him a - way to - day. A - way, the High-way.

af - ter him, yes af - ter him a - way to - day. A - way, the High-way.

we shall capture him, We shall capture him now to - day. A - way, the High-way.

we shall capture him, We shall capture him now to - day. A - way, the High-way.

af - ter him, yes af - ter him a - way to - day. A - way, the High-way.

ride tan-tiv - y, tan - tiv - y, tan-tiv - y a - way to - day. A - way, the High-way.

must, a - way. To - day. A - way, the High-way.

must, a - way. To - day. A - way, the High-way.

way, We must. To - day. A - way, the High-way.

way, We must. To - day. A - way, the High-way.

ride tan-tiv - y, tan - tiv - y, tau-tiv - y a - way to - day. We'll cap-ture him to -

way We must.

sfz *sfz*

[illegible]

Curtain.

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

A - way!

Curtain.

A - way!

And.

Pesante.

Act II.

Entr' Acté.

Allegro Moderato.

p

pp *cresc.*

mf

dim. *in.*

u. *en.* *do.* *pp*

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegro Moderato.' The key signature has one flat (B-flat). The piano part is in 6/8 time. The score is divided into five systems. The first system shows the piano introduction with a piano (*p*) dynamic. The second system introduces the voice with a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) marking. The third system continues the vocal melody with a mezzo-forte (*mf*) dynamic. The fourth system shows the piano accompaniment with a decrescendo (*dim.*) and an increase in intensity (*in.*) marking. The fifth system concludes the piece with a pianissimo (*pp*) dynamic and includes vocal lyrics: 'u.', 'en.', 'do.', and 'pp'.

Allegro marcato.

a poco crescendo.

First system of the musical score. It consists of two staves. The right hand (R.H.) plays a melody with eighth and sixteenth notes, while the left hand (L.H.) provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro marcato' and the dynamics are 'a poco crescendo'. There are three measures in this system, with the right hand starting in the third measure.

Con Spirito.

marcato.

Second system of the musical score. It consists of two staves. The right hand (R.H.) plays a melody with eighth and sixteenth notes, while the left hand (L.H.) provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Con Spirito' and the dynamics are 'marcato'. There are four measures in this system, with the right hand starting in the first measure. The score includes various musical notations such as accents, slurs, and dynamic markings like *ff* and *accel*.

Song.

No 9.

"Kitty O' Brien."

Dick.

Moderato.

Allegro Assai.

Quasi ad lib.

Dick.

PIANO.

1. O the kind of a swateheart for
2. Oher aye is the fin-est that

me do ye moind, Is young Kit - ty O' Brien and she lives near Kil - lar - ney. Ye
Ire - land can show, Just ex - cept - in' one on - ly and that is her oth - er. To

may have a kiss if to stale yaire in - clined. And she'll give ye as good as ye
find such a foot 'round the world sye might go; But ye'd nev - er suc - ceed so ye'd

give her in Blar - ney. Don't try to de - cave for she will not be - lave She
bet - ter not both - er. Her hand would drive en - vy - in' Duch - ess - es mad. Some -

knows by the look of ye what ye are aft - er. If ye sigh that ye die for the
times ye can take it; At oth - ers its ris - ky. O she smiles like a beau - ti - ful

rall.
glance of her eye; Thenthe div - il him-self could-n't dale wid her laugh-ter. Thin its
an - gel who's had; Just the laste taste in life of most el - e - gant whis-ky. Thin its

colla voce.

Allegretto.
ar - rah ma-vour-neen have pi - ty, The beau - ti - ful cold heart - ed
ar - rah ma-vour-neen have pi - ty, The beau - ti - ful cold heart - ed

con tenerezza.
Kit-ty, For love of ye, dear, I'm wast - in' a - way and dy - in' Wid the
Kit-ty, For love of ye, dear, I'm wast - in' a - way and dy - in' Ye have

p

sigh - in' and yearn - in' and fret - tin', D'ye moind dear how thin I am
ways so pro - vok - in' and plaz - in', Wid your taz - in' I'm los - in me

get - tin'. And its on - ly be - caze I fear I may lose ye me
ras - in. Sure me baushie will come and haunt ye for - ev - er me

rall. *a tempo.*

beau - ti - ful Kit - ty O' Brien Then its och hone cush - la ma - chree wont ye
beau - ti - ful Kit - ty O' Brien Then its whist go way wid your blar - ney, ye

Pressando.

colla voce.

love me, my Col - leen ast - ore. Brien. Whist! go way.
spal - ane' says Kit - ty O'

rall. *a tempo* *pp rall.*

Allegretto. mf deciso.

Alti. It's hey for home. E-nough for a day! Let's home, my gos-sips

Tenori I. *8^{va} lower.* It's hey for home. E-nough for a day! Let's home, my gos-sips

Tenori II. *8^{va} lower.* It's hey for home. E-nough to-day! Let's home, my gos-sips

Bassi.

PIANO. *p* *mf deciso.*

cresc.

all. The bells of the ev-en-ing call. The

all. Now toil is done for ev'-ry one. The bells of the ev-en-ing call a way. The

all. Now toil is done for ev'-ry one. The bells of the ev-en-ing call a way. The

For each one Toil is done. The bells of the ev-en-ing call. The

cresc.

Ad. #

chimes from the vill-age church cry "Home" to all. No more of toil to-day. Then

chimes from the vill-age church cry "Home" to all. No more of toil to-day. Then

chimes from the vill-age church cry "Home" to all. No more of toil to-day. Then

chimes from the spire cry "Home" to all.

f cresc.

Let's home! *p*
 cheer-1-ly, cheer-1-ly home we go. It's
 cheer-1-ly, cheer-1-ly home we go. With light hearts we go our way. It's
 Come home. Come home. With hearts so light let's go our

cresc.

p
 We go
 cheer-1-ly, cheer-1-ly home. In glo-ry now sets the sun; His day is
 cheer-1-ly, cheer-1-ly home. In glo-ry now sets the sun; His day is
 way! Come home.

p *pp*
 Sets the sun. His day is done. Come home!
 done With dance and song and heart-y good cheer With jest and laugh and
 done With dance and song and heart-y good cheer With jest and laugh and
cresc.

cresc. 133

marcato.

ff

It's heig - ho! heig - ho! Ho, for the vill - age green, one and all. It is heig - ho!

plen - ty of beer It's heig - ho! heig - ho! For the vill - age green, so gay. It's heig - ho!

plen - ty of beer It's heig - ho! heig - ho! For the vill - age green, lads. It's heig - ho!

ale and beer It's heig - ho! heig - ho! To vill - age green, It's heig - ho!

ff marcato.

cresc.

heig - ho! Ho for the vill - age green. —

heig - ho! For the vill - age green. — Come all. —

heig - ho! For the vill - age green. — Come all. —

cresc. - molto.

Come home.

No more of toll to-day Let's cheer - 1 - ly, cheer - 1 - ly, cheer - 1 - ly go our way home.

No more of toll to-day Let's cheer - 1 - ly, cheer - 1 - ly, cheer - 1 - ly go our way home.

Come home! Come home.

cresc. - molto.

Duet.

Nº 11.

"The Farmer and the Scarecrow."

Toby and Quiller.

Toby.

FULL CHORUS.

PIANO.

Allegro Assai.

1. There once was a Farmer's bux-om wife He held her the pride and
 2. The gal-lant escaped at good-ly pace, But could not give up that

pp. e leggiero.

la la

Allegro Assai.

cresc.

joy of life And she was fair De-bonair, Nev-er a thought of care.
 dame with grace; But in the field Well concealed, He took the scarecrows place

With Oh,

la la

sempre staccato.

The Farmer he was old and grim. She
He wore the scarecrow's tattered dress; And

nev - er a thought of
he took the scare-crow's

care
place

ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha ha ha ha ha ha ha

did not care a straw for him She'd a gai - lant young and gay,
she would go as you may guess To the field and work all day,

ha ha ha ha ha ha ha ha ha ha ha ha ha ha With To

ha ha ha ha ha ha ha ha ha ha ha ha ha ha With To

cresc.

Far - mer he was old and grim She
Wore a scare-crow's tatt - ered dress And

whom she passed the time a - way, a - way ha ha ha ha ha ha ha ha

help him keep the crows a - way, a - way ha ha ha ha ha ha ha ha

whom she passed the time a - way, a - way ha ha ha ha ha ha ha ha

help him keep the crows a - way, a - way ha ha ha ha ha ha ha ha

staccato

sempre

did not care a straw for him, She'd a gal-lant young and gay—
 she would go, as you may guess, To the field to work all day—

ha ha ha ha ha ha ha ha ha ha ha ha ha ha To To

The Far-mer kept a scarecrow To keep the birds a -
 The Far-mer went to mar-ket And oft would stay all

pass the time a - way.
 keep the crows a - way.
 pass the time a - way.
 keep the crows a - way.

way; But scare-crows will not do they say. A
 day; When he came back he'd cause to mourn. The

To keep a - way a gal-lant gay.
 The crows had eat - en all the corn.
 To keep a - way a gal-lant gay.
 The crows had eat - en all the corn.

poco rit.

scare-crow won't keep gal-lant's gay a-way.
crows had eat-en all the Far-mer's corn.

rall.

So I've heard say.
He'd cause to mourn.

rall.

So I've heard say.
He'd cause to mourn.

f.

Its

colla voce.

rall.

A la Valsa.

(Imitating crows.)

p.

Caw, caw! Caw, caw! Caw, caw! Caw, caw! Caw, caw!

marcato.

Caw! caw! Scare-crows they say Won't keep

A la Valsa.

f.

marcato la melodia.

giocoso.

Quiller.

So all mer-ri-ly went till
So all mer-ri-ly went un-

poco rall.

Caw, caw!

a tempo pp

lol lol lol lol

So they say!

pp

gal-lants a-way, Tol Tol

poco rall.

a tempo Giocoso.

p

one fine day, That old far - mer home - ward came;
 til they say, That old farmer came home one day.

lol lol lol lol lol lol lol lol

Tol Tol Tol Tol Tol

Twas O dear - y me! What do - I see? What do I see? Here is a
 And What should he be - hold but his Wife with the scare-crow a

lol lol lol Tol lol lol Tol lol lol Tol lol lol Tol lol lol

Tol Tol Tol Tol Tol

cresc.
 fine cav - a - lier kiss - ing my dame! Tol - lol - lol, lol and a
 run - ning o'er the hill side a way! lol lol lol lol

Tol lol lol Tol lol lol Tol lol lol lol lol lol

Tol Tol Tol Tol lol lay.

1

tol - lol - lol - lee Zooks! what a sight for a far - mer to

lol lol lol lol lol lol lol lol

Tol lol tol lol lay Tol lol

Toby! 2

see! The Zooks! What a sight for a hus - band to

la la la la la la la la

Zooks what a sight for a hus - band to

ff rall.

see! Fie! fie! fie!

pp rall. Oh, fie! fie! fie.

p molto rall. Ta - di - rol, lol - lol - lay.

rall. Oh, fie! fie! fie.

colla voce

Song.

"A Moonlight Song."

Constance.

Allegro Moderato.

Constance. Does the light of the moon, Come to

Deciso

PIANO. *f* *mf* *p*

thee thro' the trees Like the smile of thy love, thy love? And the

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.*

cresc. *cresc.*

murmur of leaves, That are stirred by the breeze Is it like the voice of thine own dear

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.*

Poco meno.

love? It is the smile of mine, It is the voice of mine, Born of the breeze and the

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.*

moon-light. So does love smile on us; So does love sing to us,

E'er with a voice so di - vine. So does love smile on us;

rall. Tempo I.
Ev-er with eyes so di - vine. Little bird of the night Is thy

song for me? Dost thou, too, love in vain, in vain? Of what never can be Dost thou

ff *dim.* *cresc.*
dream in de-light? Ah! I am thy sister and know thy pain. Ah, well thy

grief I know!

leggiere

Tell it all, I pray, to me, Secret it for aye shall be. La la la la la Ah —

Ah Ah Ah Ah, tell me all!

All thy secret I will keep for aye. Tell it all to me. In thy song, tell it all to me,

rall.

In thy song, tell it all to me. Ah, I promise thee that none shall ever know, ah,

colla voce

trill

no! Tell it all I pray to me, Secret it for aye shall be. La la la la la Ah

Ah Ah Tell it all, I pray, to

cresc.
me, I will ne'er be-tray, I will ne'er be - tray, Do not say me nay! La la la la

poco rall. Moderato.
la.

pray thee tell Thy woe to me! Ah Ah

cresc. *colla voce*

ff tr. rall. *a tempo.*

Duet.

Nº 13.

"Do you remember Love."

Dick and Constance.

Andante con moto.

Dick. 

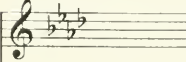
Constance.  *mf can tenerezza.*

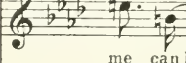
PIANO.  *molto espressivo.* *poco rall.*


 Yes, I remember well that dear old song of ours

 used to sing.  What memories that song to



 *cresc e accel.*

 me can bring. You have for - got - ten I de - clare. This is the

 *cresc e accel.*

Constance. *dim.*

air. This is the air. _____ Dick.

How long a time it seems, How

ff *p* *p* *mf* *p*

Constance. *con gran Tenerezza*

Oh, dear first love of olden days, Come

long it seems.

p *poco* *sostenuto*

marcato la melodia

back in dreams to me. Al- tho' my heart a vagrant strays, It

p

turns again to thee, As one who tra - vels distant ways, when

p

ev - er he may chance to roam, At *rall* ev'ning homeward turns his gaze;
colla voce.

— Where thou art is Home.

a tempo. *cresc.* *rall.*

Allegro moderato.

Largamento.

Dick.

Gone for ev - er ay, for ev - er Vanished are youth's happy

mf dreams; To my heart re - - tur - ing nev - er

Wasted all hope in life seems. Love youth; and the pure joy of home may be

cresc molto. *rit - ard*

cresc molto. *colla voce*

Constance *f*

And they yet may be thine, they may be thine

thine, may be thine for aye. — But outcast am I, Sad the fate that is

dim. *cresc.*

ff Hope is thine. Hope is thine Ah yes, whatever may thee bet-ide. Faithful I will

mine, for ev - er Ah gone for-ev - er, ay, for-ev - er

rall. *ff marcato.* *ff*

pressando.

bide, e'er to thee One true friend Thou hast still,

Vanished are youth's happy dreams. Joy is all vanished. Hope must be banished.

pressando.

rall. *a tempo.*

One true friend Thou hast still

All happy dreams of my youth fled for aye. Joy is all vanished

molto. f
colla voce.

Cresc. molto. rall. *a tempo.*

It is I I will be faithful and true to thee.

Hope must be ban - ished I will be faithful and true to thee.

Cresc. molto. dim.
ff colla voce.

p

One is true still to you. When

p

One friend still is true faithful ev -

Tempo I.

*con sentimento.**con gran' ten-*

ever you hear that song, O think of dear days of old. Oh, dear first love of

er 'tis our song It brings back happy days of old.

Tempo I.

olden days, Come back in dreams to me Al-though my heart a

Could hope and youth come back again, dear! Al- as! I a vagrant

dim. *rall.* *poco sostenuto* *marcato la -*

-erezza.

vagrant strays, It turns a-gain un - to thee— Though in far

ev-er must be straying. Ah if she cared for me. As one who trav - els

melodia.

rall

distant ways Wherever he may chance to roam. At even homeward turns his gaze

distant ways Wherever he may roam At even homeward turns his gaze, The

p *a tempo.* *rall sempre.*

One friend is true One friend is true. One

past is my heart's own true home One friend is true. O trusted friend and tried. One

p *colle voce.*

con molto espressione. *pp*

friend is true, still to thee.

friend is faith-ful still to me.

a tempo. *dim e rall.* *pp*

Red. * *Red.* * *Red.* *

Song.
"Gipsy Song."
Quiller and Chorus.

Allegro con Spirito.



Quiller.

ff

1. O -
2. O -

Tenori.

CHORUS.

1. O -
2. O -

Bassi.

1. O -
2. O -



stentato.

he' bold ban-dit-ti are
he' ro-ving Romanies

we. We are
we. When the

he' bold ban-dit-ti are
he' ro-ving Romanies

we.
we.

he' bold ban-dit-ti are
he' ro-ving Romanies

we
we



brigands bold and free As you will ev - er see And we're
moon with dim - mest light is near - ly out of sight 'Tis the

bad! As we can be
hour that brings us de - light

ff We're bad! Si! We are bad as can be
The hour Si! that brings us de - light

We're bad! Si! We are bad as can be
The hour Si! that brings us de - light

With our stilet - tos keen we prowl and scowl and howl Have a care!
When your doors are left a - jar we try to spy and pry So look out

— We bring de - spair All we do and
— When we are a - bout Light fingered Romanies

We bring de - spair!
When we are a - bout.

We bring de - spair.
When we are a - bout.

dare 1. 2. O! Hey then be - ware Of our rollicking ban - dit
we

We do and dare.
Hey then be - ware.

We do and dare.
Hey then be - ware.

crew. To stab in dark we think a lark and dread - ful deeds we do

*cresc. molto.**a tempo.*

To stab in dark we think a lark We—

Hey then be ware of our rollicking ban-dit crew.— To stab in dark we think a lark We—

Hey then be ware of our rollicking ban-dit crew.— To stab in dark we think a lark We—

cresc. molto.

ff marcato. *rall.*

prowl and scowl with hist and hark And all men quake with fear Whenever we chance to ap-pear! —

prowl and scowl with hist and hark And all men quake with fear. Well —

prowl and scowl with hist and hark And all men quake with fear. Well —

ff marcato. *colla voce* *a tempo.*


When the pear!

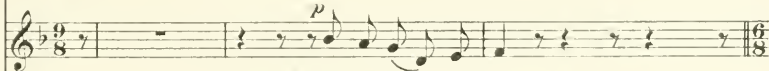
— may they quake with fear. Ha ha!

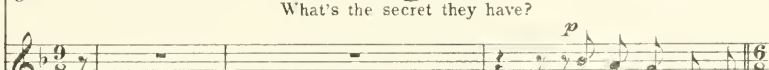
— may they quake with fear. Ha ha!

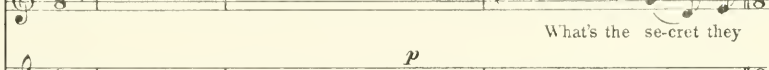
Finale II.

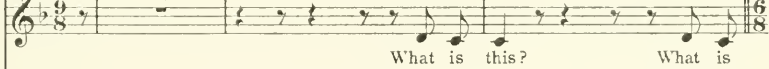
Allegro moderato.


Constance. 

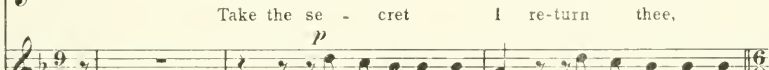
Pamela. 
What's the secret they have?

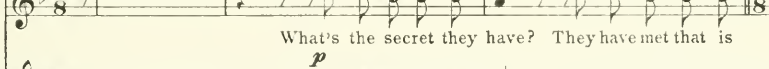
Lovlace. 
What's the se-cret they

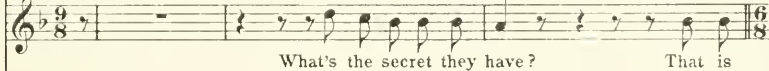
Doll. 
What is this? What is


Dick. 
Take the se - cret I re-turn thee,

Rodney. 
What's the secret they have? They have met that is

Toby. 
What's the secret they have? That is

Quiller. 

Hawkhurst. 
What means this? They have

Sir G. 
What means this? They have

Allegro moderato.

CHORUS. 


PIANO. 

Ah, how I thank thee! _____

They have met be - fore! It is strange!

have They have met.

this? They have met.

Guarded as it were mine own. _____

clear. They have met. It is ver - y strange!

clear.

met! They have met.

met! They have met.

marcato il Basso.

[illegible]

cresc. molto.

Ah! What e'er in future be-tide, How so - ev - er by fate thou'rt tried, _____
 say? Yes, some se-cret they hide.
 say? 'Tis a clue!
 say? 'Tis strange!
 To me 'tis un - known. Still thy se-cret is
 say? 'Tis strange!
 say?
 say?
 say?
 say? 'Tis strange!
 say?
 What means this? It is strange!
 What means this? It is strange!
cresc. molto. *dim.*

cresc. *ff* *rall* (To Dick.)

One loyal friend, one heart is true e'er to thee, — to thee! — Since

They have met, and a secret they guard. It is strange! Since

The truth I shall learn. It is strange! Ah!

What can all this mean? Who can say. It is strange! With

thine, unknown to me. (*Grasping her hand.*) *ff* Loyal friend! True to me! Since

The truth I shall learn! It is strange! With

The truth I shall learn! It is strange! With

The truth I shall learn! It is strange! The

The truth I shall learn! It is strange! Some

It is strange. Ver-y strange! *rall* It is strange! With

Who can say What it means? It is strange! With

Who can say What it means? It is strange! With

cresc. *ff marcato.* *rall.*

a tempo

ff must go and we per-chance may

ff must go and we per-chance may

ff soon the prize I will cap - - ture! It is mine!

ff three such bold High-way-men, three such bold High-way-men, which is the right one? My

ff I must go and we per-chance may

ff three such bold High-way-men, three such bold High-way-men, which is the right one I

ff three such bold High-way-men, three such bold High-way-men, which is the right one I

ff prize is mine, Yes, the re - ward is mine! Yes, the re -

ff se - cret's here! I shall yet learn it all, Yes, I shall

ff three on hand which is the one we seek? which is the

ff a tempo. three such bold High-way-men, three such bold High-way-men, which is the right one who

ff three such bold High-way-men, three such bold High-way-men, which is the right one who

ff three on hand which is the one we seek? which is the

a tempo

(Holding document toward Dick.)
pressando.

meet no more, no more! Take this and keep it.
 meet no more, no more! Do not for-get me.
 Cap - - tive is he. He is mine.
 To-by's a he - ro bold! He - ro he!
 meet no more, no more! O! be - lieve me grate - ful
 am not I know. (To Pamela.) Soon. we shall meet a - gain!
 am not I know. (To Doll.) 'Tis for your sake! All for you!
 ward is mine! The pris'ner's mine! The re-ward
 learn it It must be mine! The re-ward
 right one? Three High-way-men! right Cap-tain Scar - let?
 is there can say? Yes, which is the right Cap-tain Scar - let?
 is there can say? Yes, which is the right one who is there can say
 one we seek, which the right Cap-tain Scar - let?
pressando.

molto f rall.

I en-treat thee Re-mem-ber this, it will save thee in
 I en-treat thee Re-mem-ber I will be faith-ful to
 He is mine! The thou-sand pounds shall be
 All for me! My love's a High-way-man
 I en-treat thee, And O! re-mem-ber me, friend of my
 Which is the one that they seek? Who here can say?
 All for you! All for you!
 Shall be mine. Shall be mine.
 Shall be mine. Shall be mine.
 Which is the right one? Who here can say?
 Which is the right one? Who here can say?
 Which is the one that we seek? Who here can say?
 Which is the right one? Who here can say?

molto f
rall.

need, ——— thee, 'twill save, And then I pray, re - call

thee, ——— eer to thee And, dear, I still may save

mine. ——— My pris - 'ner he shall

bold. ——— My he - ro he, for

heart, ——— true and tried, Dear friend, I pray, re - call

O! do not fear, my love, for we shall meet a -

I'm a he - ro for you. Yes, it is all for

The re - ward shall be mine! Yes, it is all for

The re - ward shall be mine! Yes, it is all for

Which the right one may be, Who is there here can

Which the right one may be, Who is there here can

Which the right one may be, Who is there here can

fz *rall.*

Allegro con spirito.
Tableau.

me. _____

thee. _____

be. _____ Put him in fetters?

me. _____

me. _____

gain. _____

you. _____

me. _____ Get to your fetters?

me. _____ Get to your fetters?

say? _____ Come come Master Highwayman, Get to your fetters!

say? _____ Get to your fetters?

say? _____

say? _____ Get to your fetters?

Allegro con spirito.

fz *p*

[illegible]

Constance.

Sir Godfrey. *Al - - as! fare well!* (To Dick.)

rather too free, Sir Cutpurse Lackpenny, Sir Cutpurse Lackpenny, Dont you think so Kilkenny? Hes

staccato *sempre*

(Startled.) *p*

Lord Kilkenny! What's this?

What means this?

Lord Kilkenny! It is he!

It is he!

Yes

It is he!

It is he!

It is he!

It is he!

(To Dick.) Lord Kilkenny! It is he!

one to many. Now isn't he son in law, Lord Kilkenny? It is he

Lord Kilkenny! It is he!

It is he!

It is he!

Lord Kilkenny! It is he!

deciso.

Dick.

(Referring to Pamela.)

I'll have the honor not second to any to make this lovely colleen here the La-dy Kilkenny

poco meno.

Can this be true?

Can this be

What is't to

What is't to

What is't to

of Kilkenny Castle so grand.

Be careful

What is't to

What is't to

What is't to

What is't to

What is't to you? What is't to

poco meno.

What is't to you? What is't to

Tempo I.

rall. (To Dick appealingly.)

true? Speak, pray! Are you he?
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 do. Yes yes, I am he!
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 you? The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the
 The gifts shall be fine and the guests shall be man-y, at the

rall.
ff.
Tempo I.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo/mood is indicated as 'Moderate'. The lyrics are:

What means this de - ception?— Al - as!
wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

(A side.)
It is a de ception bold. 'Tis true; Why,
wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

wedding the wedding of my La-dy Kilkenny of Kilkenny Castle. Hu-roo!

(Irish cheer.)

The score includes dynamic markings such as *mf*, *fz*, and *sfz*. The piano part features a repeating eighth-note accompaniment pattern.

Allegro assai.

rall. (Aside.)*a tempo poco agitato.*

He loves her then. It is to win her hand. He
(To Dick.)
You are not he.
He hanged shall be!
My he - ro he!
Zounds, young fellow! Why av coorse I'm he!
Leave all to me!
It shall not be!
I hanged shall be!
You hanged shall be
My lord is he!
My lord is he!

Allegro assai.

Allegro assai.

a tempo poco agitato.

colla voce.

cresc.

takes ano-ther name! A trick well planned. But I'll not give him up. Stop all! I

You are not hel

On Tyburn tree.

And all for me.

Leave all to me.

She must wed me.

On Tyburn tree.

On Tyburn tree.

My la-dy she.

My la-dy she.

cresc.

dolente. **ff** *Allegro moderato.*

No no! Take me! A-way.

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange! If you'll come to Beverly Manor, a

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

dolente. **ff** *Allegro moderato.*

strange! 'Tis strange!

strange! 'Tis strange!

strange! 'Tis strange!

dolente. **ff** *Allegro moderato.*

Dick.

tidy long way from here; I'll give you a cup, a pipe and a sup, With best of I - rish,

cresc.

cresc.

I - rish cheer! With best of old I - rish cheer! With I - rish laugh and with

I - rish jest, There'll be whiskey as good as an - y. You'll drink a toast to the

cresc.

cresc.

bride of your host, to the la - dy of Castle Kil - ken - ny, with a whack fol lol and

poco rall.

colla voce.

ff animato.

ff animato.

(*Aside.*) Shall I save him, her own to be no, no, no! *rall.*

ff With a whack, fol lol, and tol di rol lay!

ff With a whack, fol lol, and tol di rol lay! Come

ff With a whack, fol lol, and tol di rol lay!

rall. tol di rol lay With a whack, fol lol, and tol di rol lay! With a whack, fol lol, di rol lay!

ff With a whack, fol lol, and tol di rol lay!

ff With a whack, fol lol, and tol di rol lay!

ff With a whack, fol lol, and tol di rol lay! Come

ff Whack, fol lol, and tol di rol lay! Come

ff Whack, fol lol, and tol di rol lay! Come

ff With a whack, fol lol, and tol di rol lay! *p rall.* tol, lol, lay.

ff With a whack, fol lol, and tol di rol lay! *p* tol, lol, lay.

ff Whack, fol lol, and tol di rol lay! *p* tol, lol, lay.

rall. *fz*

Ad. *

Allegro vivace.

(Aside.)

bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

Allegro vivace.

bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

Allegro vivace.

bring these rascally rob-bers three, With a merri-est clank of chains O! Let them

pp

not save him to give him up To

clink! clank! clink! clank! Tackle em! Shackle em, all.

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

clink! clank! clink! clank! Tackle em! Shackle em, all. So

lieve me, trust me, all I'll ex - plain.

clink! clank! clink! clank! Tackle em! Shackle em, all.

clink! clank! clink! clank! Tackle em! Shackle em, all.

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So


lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

lodge for a space at Bever-ly Place, and then be hanged for their pains O! So

clink! clink! clank! clank! Tackle em, Shackle em, all.

clink! clink! clank! clank! Tackle em, Shackle em, all.

clink! clink! clank! clank! Tackle em, Shackle em, all.



her! No! no! The par-don I'll keep, and for a while I'll

Tackle 'em! Shackle 'em! Yes, all.

Tackle 'em! Shackle 'em! ev' - ry one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! ev' - ry one. No more of their jest and pranking. Ay,

Come one and all, My health you'll drink!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! ev' - ry - one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! ev' - ry - one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! ev' - ry - one. No more of their jest and pranking. Ay,

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

Tackle 'em! Shackle 'em! Clink! Clank! Clank!

sotto voce.

wait. Yes, that's my plan! The par - don I will!

Tackle 'em all, Tackle 'em Shackle 'em, all,

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, While the

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, While the

My fair brides health and mine, Her health and mine!

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em! Shackle 'em! ev' - ry one, they shall be on Ty - burn tree, the tree, while the

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

Tackle 'em, all. Tackle 'em! Shackle 'em, all.

ff

pp

pp>

pp>

rall. keep a - while. *a tempo.*

ff Tackle 'em! Shackle 'em!

rall. fetters clink and clank.

fetters clink and clank.

ff Tackle 'em Shackle 'em Tackle 'em Shackle 'em

rall. fetters clink and clank. *ff* Take 'em to the

fetters clink and clank. *ff* Take 'em to the

fetters clink and clank. *a tempo.* Tack-le 'em! Shackle 'em! Tack-le 'em! Shackle 'em!

pesante *rall.* *a tempo.* *ff* Tack-le 'em! Shackle 'em! Tack-le 'em! Shackle 'em!

Allegro.

*poco ritenuto.**ff**rall.*

Ay,

I shall wait and

Then

hip! hip! hip! huzz-

Then

hip! hip! hip! huzz-

Then

hip! hip! hip! huzz-

Then

hip! hip! hip! huzz-

Take em to the gallows

tree!

Then

hip! hip! hip! huzz-

Take em to the gallows

tree!

Then

hip! hip! hip! huzz-

gal -

-lows!

Tackle 'em, Shackle 'em, Tackle em all

Then

hip! hip! hip! huzz-

gal -

-lows!

Tackle 'em, Shackle 'em, Tackle em all

Then

hip! hip! hip! huzz-

gal -

-lows!

Tackle 'em, Shackle 'em, Tackle em all

Then

hip! hip! hip! huzz-

poco ritenuto.

Take em to the gallows

tree!

Take em to the gallows

tree!

Take em to the gallows

tree!

Allegro.

*rall.**poco rit.**-en-**-u-**-to*

Allegro.

rall.

a tempo.

see. What fate in store may be. I can-not give him

ah! Come cheer the hap-py pair! A ti-ger too! We'll

ah! Come cheer the hap-py pair! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And

ah! Come cheer the hap-py pair! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! A ti-ger too! And

ah! Come cheer the hap-py pair! A hip hurroo! a ti-ger too And

ah! We'll cheer the hap-py pair! A hip hurroo! a ti-ger too! And

ff a tempo.

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

Huzzah! Huzzah! A hip hurroo! a ti-ger too! And

a tempo.

cresc e pressando

rall.

up to her. To give him up to her, ah no, I nev-er could do

all be there. The feast so rare to share, To share, Then hip!hip!hip! hur-

may we all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

up to her. The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

rall.

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

a tempo.

may we one and all be there The feast so rare to share. Then hip!hip!hip! hur-

rall.

a tempo.

marcato molto.

so! It shall not be. Ay, I shall wait and
 rah! A wel-come free. A welcome frank and
 (To Rodney.) Then come with me. Then come with me.
 rah! 'Tis all for me! 'Tis all for me!
 rah! Give wel-come free. I'll give ye wel-come
 (To Pamela.) rah! I am not free. 'Twas for thee.
 (To Quiller.) I'll go with thee. Come with me.
 (To Toby.) Come on with me. Then come with me.
 rah! Come on with me. Then come with me.
 rah! Come on with me. Then come with me.
marcato. Ay, cheer the bride. The groom beside while
 rah! Ay, cheer the bride. The groom beside while
 rah! Ay, cheer the bride. The groom beside while
marcato molto. *

cresc molto.

see. What fate may be for me, for me. He hers?
 free. Will give to ye. for me, for me. Come all
 To Tyburn tree with me, with me. Come then
 A he-ro he for me, for me. Ah yes,
 free, come all with me, with me, with me. Come all
 So fare thee well, Fare-well! to thee Farewell!
 To Tyburn tree Come on with me, Farewell!
 To Tyburn tree Come on with me, Come on
 And welcome be, Come on with me, Come on
 And welcome be, Come on with me, Come all

cresc molto

robbers three In jail shall be, In Jail straight
 robbers three In jail shall be, In Jail straight
 robbers three In jail shall be, In Jail straight

cresc molto.

cresc molto.

CURTAIN.
a tempo.

fff lt ne'er shall be!

fff And welcome be.

fff To Tyburn tree.

fff It was for me.

fff And welcome be.

fff My love to thee.

fff My love to thee.

fff To Ty-burn tree.

fff To Ty-burn tree.

fff And welcome be.

fff way shall be.

fff way shall be.

fff way shall be.

fff *rall.*

Red. *cresc. molto.*

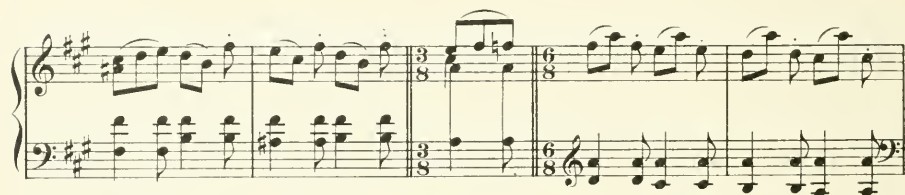
rall.

Act III.

Nº 16. Opening Chorus and Dance.

Allegro Vivace.



Giocoso.

Doll. *f*

Sopr. It's hey for a wedding on May day.

Milkmaids. It's hey for a wedding on May day.

Alt. It's hey for a wedding on May day.

Sop. 1 & 2. *f* It's hey for a wedding on May day. And hap - py be the

CHORUS. Tenor 1. It's hey for a wedding on May day. And hap - py be the

Bassi. *f* It's hey for a wedding on May day. And hap - py be the

cresc.

Ay thrice happy the bride. Ay, youth in the Spring has his

Ay thrice happy the bride. Ay, youth in the Spring has his

Ay thrice happy the bride. Ay, youth in the Spring has his

bride. youth in the Spring has its hey - day.

bride. youth in the Spring has its hey - day.

cresc.

[illegible]

cresc.

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

cresc.

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

fair - ing. Wine shall be old, Ale shall be strong, Kiss-es there'll be for the

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing. O delight! Then heig - ho! Hey - day!

dar - ing Come with laugh ter and song.

dar - ing Come with laugh ter and song.

Come all

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

Hey non-ny, non-ny, the bride is so bon-ny; With her the gal-lant groom may well be

blithe and gay. Heig - ho! Hey - day! Let us be mer-ry, With

blithe and gay. Heig - ho!

blithe and gay. Heig - ho! Hey - day! Let us be mer-ry, With

Heig - ho! Hey - day! Let us be mer-ry, With

Heig - ho!

cresc.

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing

Sing for the bride. The blush - ing

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing

cresc.

der-ry down der-ry, Good for - tune waits, they say, The bride of May, the blush - ing

Hey - day! Good for - tune waits, they say, The bride of May, the blush - ing

Joy waits, they

cresc.

ff

bride of May. Heig - ho! Ay, the bride is

bride of May. Heig - ho! Ay, the bride is

bride of May. Heig - ho! Ay, the bride is

ff

bride of May. Then Heig - ho! hey - day. Hey non-ny non-ny the bride is so bon ny, With

bride of May. Then Heig - ho! hey - day. Ay, the bride is so

fair. Good for-tune waits the bride of

fair. Good for-tune waits the bride of

fair. Good for-tune waits the bride of

her the gallant groom may well be blithe and gay.

fair the gallant groom may well be blithe and gay.

rall. *Molto Vivace.*

May. With her the groom may well be gay.

May. With her the groom may well be gay.

May. With her the groom may well be gay.

p

Good for-tune waits the bride of May, the bride of May.

The bride of May.

rall. *Molto Vivace.*
Country Dance.





Left hand! Right hand! Left hand! Right hand! All hands round!

Left hand! Right hand! Left hand! Right hand! All hands round!

Left hand! Right hand! Left hand! Right hand! All hands round!

Left hand! Right hand! Left hand! Right hand! All hands round!

Left hand! Right hand! Left hand! Right hand! All hands round!

Left hand! Right hand! Left hand! Right hand! All hands round!

The first system consists of six staves. The first five are vocal staves with lyrics. The first three have lyrics on every line, while the fourth and fifth have lyrics on the first four lines, with the fifth line being a whole rest. The sixth staff is a piano accompaniment with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4.

All round! Left hand! Right hand! All hands round!

All round! Left hand! Right hand! All hands round!

All round! Left hand! Right hand! All hands round!

All round! Left hand! Right hand! All hands round!

All round! Left hand! Right hand! All hands round!

All round! Left hand! Right hand! All hands round!

The second system also consists of six staves. The first five are vocal staves with lyrics. The first three have lyrics on every line, while the fourth and fifth have lyrics on the first four lines, with the fifth line being a whole rest. The sixth staff is a piano accompaniment with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4.

The image displays a musical score for the hymn "All Hands Round." It consists of five vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "All hands round!" are repeated across the vocal parts. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with chords and single notes.

Vocal Parts:

- Staff 1 (Soprano):** All hands round! All hands
- Staff 2 (Alto):** All hands round! All hands
- Staff 3 (Tenor):** All hands round! All hands
- Staff 4 (Bass):** All hands round! All hands
- Staff 5 (Bass):** All hands round! All hands

Piano Accompaniment:

- Right Hand:** Features a melody with eighth and sixteenth notes, often beamed together, and some rests.
- Left Hand:** Features a bass line with chords and single notes, providing harmonic support.

The image shows a page from a musical score for the song "The Rose Tree." It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The music is in G major (one sharp) and 2/4 time. The lyrics "round!" and "All round!" are repeated by the vocalists. The piano part includes a melodic line and a bass line with chords. The instruction "pressando." is written above the piano part. The score is arranged in a system with five staves for the voices and two for the piano.

Sea Song. "While the four winds Blow."

Allegro moderato. Rodney and Chorus.
con energia.

Rodney. *ff*

Piano. *poco rall.* 1. 0

poco rit. *dim.*

hark, ye landsmen, and I'll tip a stave. It's all about a Jack Tar's life. Ye
sail is sighted from the Masthead high; And extra grog is served to all. When

poco rit.

a tempo.

know he finds a home, Where so ev - er he may roam, And if he's a like - lysort, He is
a "Frenchy" heaves in sight, you should see us dancein' light; How the "Froggies" quake with fear, As we

cresc. *marcato.*

sure to court, A gal in ev' - ry port -
give a cheer, And ov - er - haul "Moun - seer"

rit. *a tempo.* *colla voce.*

There's Blackeyed Bess of Plymouth town, There is blue eyed Kate of
The "Parley voos" They may cackle and chide, They may show us some fight be-

rit. *a tempo.*

Cork. There's Hampton Nell with the eyes of brown, There is Sue of Yank - ce
like. But put a shot or — twain her side, And her sill - y old flag she'll

rit.

ff

stentato. *ff* *rall.*

York. A - hoy! A hoy for the sea, lads! One gal would never suit me...
strike. Draw cut - lass then and a - board, lads! For here's prize money for we...

ff

f con spirito. *cresc.* *And.* *

Rodney.

f Soprano I & II. 1-2 Ho yo ho! While the four winds blow I shall love like a lad heart

f Tenor. 1-2 Ho! yo ho!

f Bass. 1-2 Ho! yo ho!

f con spirito. *cresc.*

And. *

free. — If they won't say me nay, I'll be faithful for a day, After that they may cry and may

cresc. - molto. *rall.* *a tempo.*

pipe a tear-y eye, They may wait on the quay, Looking out on the sea, But they can't put a splice on

cresc. molto

rall.

a tempo

1st Verse.

me.

con spirito.

cresc.

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

Ho yo ho While the four winds blow, Jack shall love like a lad heart free The

cresc.

stand on the quay, Looking out up-on the sea, But it's free he is bound to be

wait for him you see, But it's free he is bound to be, to be

wait for him you see, But it's free he is bound to be, to be

wait for him you see, But it's free he is bound to be.

rall.

a tempo.

2. When

ff

2nd Verse.

me. — If they

con spirito. *cresc.*

Ho yo ho! while the four winds blow, Jack shall love like a lad heart - free.

Ho yo ho! while the four winds blow, Jack shall love like a lad heart - free.

Ho yo ho! while the four winds blow, Jack shall love like a lad heart - free.

won't say me nay, I'll be faithful for a day. After that they may cry, And may pipe a teary eye. They may

Let 'em cry and pipe their eye.

Let 'em cry and pipe their eye.

Let 'em cry and pipe their eye.

rall. *a tempo.*

wait on the quay, Looking out on the sea, But they can't put a splice on me. —

p Free he's bound to be, Ay free, he's bound to be.

p Free he's bound to be, Ay free, he's bound to be.

p Free he's bound to be, Ay free, he's bound to be.

Free he's bound to be, Ay free, he's bound to be.

rall. *a tempo.*

Allegro vivace.

Hornpipe.



Song and Chorus.

"On the Track."

Quiller and Constables.

Allegro non troppo.

Quiller.

*mf*If the
If a

PIANO.

*repeat ad lib.**p*

aw-ful in-sti-ga-tor or the dreadful per-pe-tra-tor of a horrid crime you're seeking for to
wretch in angui-sh utter steals a slice of bread, no butter, cause he's starving and of pie he has'nt

cresc.

ferret out, The de-tec-tive who dis-guises whistles, hists and the o-rizes is the
got an-y. He has time for deep re-pen-tance, for the justice of his sentence gives him

one who sets the greatest stock of merit out! On a fellow's nose a sootprint in the
twenty years in that far bay call'd Botan-y! It is surely far more healthy for the

sand a ti-ny foot print, Strand of hair, a broken twig are clues most black. And if
tol-e-ra-bly wealthy, to ap-pro-pri-ate em bezzle and con-ceal; For Dame

cresc.

an-y such you find, why you can safe-ly bear in mind that you are ve-ry close, so close up on the
Justice sits and grieves at nev-er calling people thieves who do not really need the things, the things they

cresc.

Quiller.

marcato

track. So close. So close, We're on the track.____
steal. The things To steal The things they steal.____

Tenori. *f* Up-on the track Up-on the track We're on the track.____
CONSTABLES. They never need They nev-er need the things they steal.____

Bassi. *f* Up-on the track Up-on the track We're on the track.____
They never need They nev-er need the things they steal.____

ff *marcato*

f *ff* *pp*

We're on the track, we're on the track, We're on the track, We're on the track,

ff *pp*

We're on the track. We're on the track

mf *sfz* *sfz*

cresc.

We're close up on the trail; We'll land our man in jail, oh, yes we're on the track we're on the
If cash one does not lack; A klep to ma - ni-ac is he who does not need the things he

We're on the the things they

We're on the the things they

cresc. *f*

track. steals. track —

track steal. track

track steal. track

f

Ed.

Hist! Hist!

Hist! Hist!

Hist! Hist!

(Dance.)

pp *sfz* *sf* *sfz*

molto p

We're on the track!

We're on the track!

We're on the track!

de - cres - cen - do. *molto p* *sfz*

Song.

"Farewell to the King's Highway."

Dick and Chorus.

Allegro deciso.

Dick. 

PIANO. 

1. Oh,
2. I

declamando rit.
fill me a fla - gon as high as you please, And look well that the wine be
nev - er have told you, for scarce - ly I know, Nev - er of - fer'd you, kiss or

colla voce
ff a tempo

old. — For I have a toast I would drink, ere we part, To one fair face that is
vow; — And lest, lit - tle sweetheart, I put you to shame, I'll nev - er breathe to the

marcato
in this heart That shall soon be cold. — This one fair girl, had she
world your name; But you know all now — So let the dev - il come

marcato.

p *cresc.* *f*

cared for me, As I have lov'd her, As I have lov'd her, Why, cer-tain purs-es one
claim his own. I've led him a pace, I'll laugh in his face. But say to those who my

cresc. *f con spirito*

still might see, Where they ought to be! Health, for aye, to you!
sto-ry tell, That I loved one well! For-tune bright to you!

cresc. *f*

ff *marcato*

Masters, good day to you! La-dies a kiss to ye! Your years may be long, For
Ladies, good night to you! Rascals must have their way! My ghost it may ride A

rall. 1. Verse. *colla voce*

laughter and song, But I shall be up-on 'Ty Burn Tree, In the morn-ing!—
black steed astride, But I shall fade like a phantom shade, In the

2. Verse.

morning, up-on the High-way! —

SOPRANO I.

SOPRANO II.

TENOR.

BASS.

His ghost it may ride, A black steed a-stride, But

His ghost may ride, A steed a-stride, But

His ghost may ride, A steed a-stride, But

His ghost may ride, A steed a-stride, But

Fare - well to the King's High - way! —

he must fade like a spec - tral shade, at morn - ing! —

he must fade a spec - tral shade, at morn - ing! —

he must fade a spec - tral shade, at morn - ing! —

he must fade like a shad - ow, at morn - ing! —

Finale III.

Allegro. *ff*

Constance. Hur - rah!

Pamela. Hur - rah!

Lovelace. Hur - rah!

Doll. Hur - rah!

Dick. Hur - rah!

Rodney. Hur - rah!

Toby. Hur - rah!

Quiller. Hur - rah!

Kilkenny. Hur - rah!

Hawkhurst. Hur - rah!

Sir Godfrey. Hur - rah!

Allegro. *ff*

Soprani I & II. Hur - rah!

Tenori. Hur - rah!

Bassi. Hur - rah!

PIANO. Allegro *ff*

Allegro moderato.

ff

A toast!

A toast!

A toast!

A toast!

f deciso.

If you'll come to Castle Fitzgerald, a Castle that's built in the air There's plentiful store, There's

cresc.

A toast!

A toast!

A toast!

A toast!

A toast!

A toast!

Allegro moderato.

ff

A toast!

A toast!

A toast!

Allegro moderato.

*f deciso**cresc.*

pleasure galore, And welcome a plenty e - nough and to spare And welcome enough and to

cresc.

p

Wel - come to all, Wel - come hear - ty

Wel - come to all, Wel - come hear - ty

Wel - come to all, Wel - come hear - ty

cresc.

There love shall reign and banish care, And ev-er-y joy we'll herald, If

So

We'll be there! So

We'll be there! So

spare — There love shall be King, love be King! — If

We'll be there! So

So

So

We'll be there! So

We'll be there! So

Ay we will go — So

there! —

there! —

there! —

there! —

[illegible]

ff a tempo.

whack, fol, lol; and tol, di, rol, lay; With a whack, fol, lol; and tol, di, rol, lay; with a

ff With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

ff whack, fol, lol; and tol, di, rol, lay; With a whack, fol, lol; and tol, di, rol, lay; with a

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

ff With a whack, fol, lol; and tol, di, rol, lay.

With a whack, fol, lol; and tol, di, rol, lay.

Whack, fol, lol; and tol, di, rol, lay.

a tempo.

ff

rall. - - - *marcato.*

whack, fol, lol, di, rol, lay! — Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

whack, fol, lol, di, rol, lay! — Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

With a whack, fol, lol, di, rol, lay. Then

mf Rol lay.

Rol lay.

Rol lay.

rall. *marcato.*

ff *rall.* *a tempo.*

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Hip, hip, hip, hur - rah! We'll cheer the hap - py pair, And

Allegro con spirito. *rall.* *ff* *a tempo.*

Hur - rah! Hur - rah! And

Hur - rah! Hur - rah! And

Allegro con spirito. *rall.* *a tempo.*

Hur - rah! Hur - rah! And

*cresc e pressando.**rall.*

when their gold - en wed - ding comes, May we be there. Then

when their gold - en wed - ding comes, May we be there. Then

when their gold - en wed - ding comes, Oh, May we all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, May we be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

*cresc e pressando.**rall.*

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

when their gold - en wed - ding comes, Oh, may we one and all be there. Then

*cresc e pressando.**rall.*

a tempo. *marcato molto.*

hip, hip, hip, Hur - rah hur-rah! We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah hur-rah! We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

hip, hip, hip, Hur - rah We'll cheer the hap - py pair, With

a tempo. *ff marcato molto.*

hip, hip, hip, Hur - rah! We'll cheer the hap - py pair, With three times three

hip, hip, hip, Hur - rah! We'll cheer the hap - py pair, With three times three

hip, hip, hip, Hur - rah! We'll cheer the hap - py pair, With three times three

a tempo. *ff marcato molto.*

cresc.

three times three! With three times three and more! A

three times three! With three times three and more! A

three times three! With three times three! A

three times three! With three times three! A

three times three! With three times three and more! A

three times three! With three times three! A

three times three! With three times three! A

three times three! With three times three! A

three times three! With three times three! A

three times three! With three times three! A

And one cheer more With three times three

And one cheer more With three times three

And one cheer more With three times three

cresc.

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

health to them. Hur-rah! Hur-rah! Hur-rah! Hur-rah, Hur-

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-

Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-rah! Hur-

rall.

a tempo.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

rah.

a tempo.

cresc. molto

ff

marcato.

PTLP Review:

✓ Brittle

◦ Acid Free

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Q M782 .G036H C001
THE HIGHWAYMAN. PIANO-VOCAL SCORE NY.



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